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SEPTEMBER 27 / 2001 [54.08]

URBAN ART

the wet paint-in

the UVSS hosts a dope urban art show

story page 8-9

photos by Darren Stewart

INSIDE

NEWS
Victorians march for peace
by John Thompson
page 2

BC Liberal treaty referendum sparks debate
by Kevin Groves
page 5

OPINION
Editor challenges *Martlet*'s stance
by Iain McLetchie
page 7

ARTS
Local band provides soup for the soul
by Debbie Willis
page 10

SPORTS
Injuries plague women's soccer
by Ruth Knoop
page 14

Victorians march for peace

by John Thompson

While the US is mobilizing for war in Afghanistan, many Victorians spent last weekend urging for a peaceful resolution to the escalating conflict.

The group Mamas for Peace held a vigil at the Legislature last Sunday to advocate a more peaceful American response to the attacks on the World Trade Center and the Pentagon on September 11.

Lynne Marks, a member of the group, said that Mamas for Peace was brought together years ago by motherhood and are now bearing the message of peace.

"We felt the need to do something as people, and as mothers," she said. "We're afraid for the children of the world. [Retaliation] won't end terrorism, it'll just escalate it."

Simultaneously, a much larger group congregated at Centennial Square. The second March for Peace drew around 500 people from different areas of the community. Indu Vashist, a Victoria activist, spoke first telling how a family friend was killed in Sacremento.

"He was found dead in a ditch, killed by Nazis," Vashist said.

Vashist added that there are concerns of a racial backlash in Victoria, rousing the emotions of many.

"They're afraid to leave their houses, and afraid to practice their religious beliefs," Vashist said. "Until today I was afraid to speak up, but I'm glad that I have because I'm so fucking angry."

Other speakers pointed to poverty on local and global scales as one reason for anti-US sentiment and advocated that world leaders address this issue, rather than push for more violence.

"If we can't provide for our own, how can we tell other people how to provide for theirs?" said Carol Romanow, one of the speakers who attended the march.

Still others were critical of US foreign policy, pointing particularly at the economic sanctions imposed against Iraq, as well as American support of the coup that overthrew Algeria's democratically elected Islamic government.

Ottawa's collaboration in these policies was also attacked at the march. VIPIRG Executive Director Stacey Chappel called for an end to the Canadian arms trade, which currently ranks as the ninth largest supplier in the world, and called for an end to the School of the Americas. "We're a huge part of the problem," Chappel said.

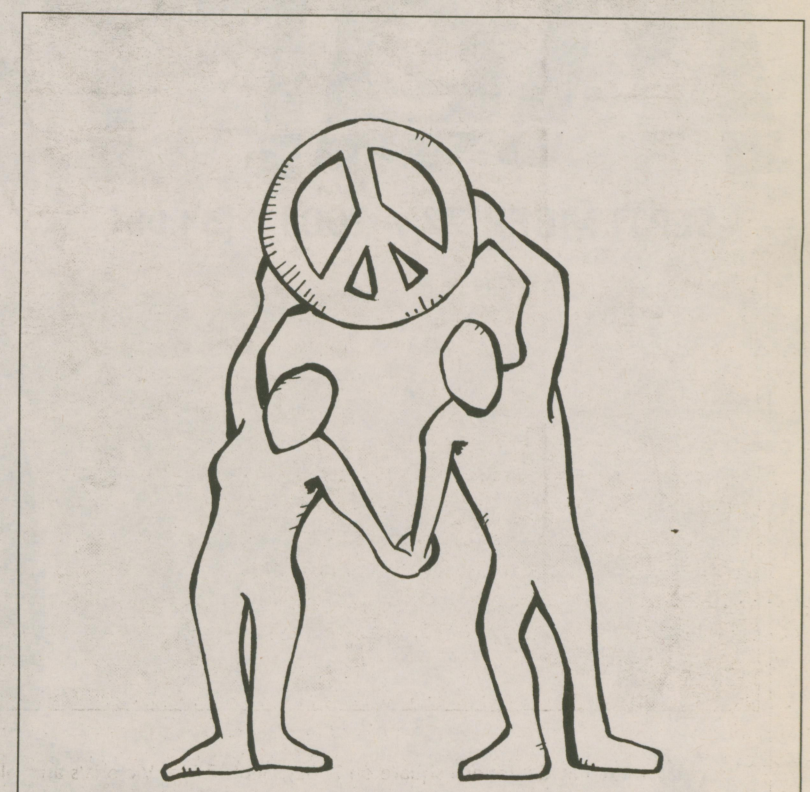
Chappel also spoke of a New York Catholic Priest who, one day after the terrorist attacks, called for the end of retaliation.

"If they're up for the task in New York city, then I think we're up for the task here, by God," she said.

Many present were optimistic of civil society capabilities to achieve a peaceful resolution. Abbas Mohammad, who fled Iran in 1987, said social justice activists can play an important role in averting a large-scale conflict.

"I think these are the kinds of people who can make a positive change," he said.

The March made its way along Government St. toward the Legislature, where the crowd stopped at the Cenotaph for a moment of silence, followed by songs sharing the theme of peace.



graphic by Joanna Wong

New peace movement afoot in Victoria

by David Ball

After the tragic events in New York and American preperations for war, concerned citizens in Victoria are working towards peace with renewed vigour. Around 120 people crowded into a classroom at UVic last Monday to create the Victoria Peace Coalition.

"A lot of people were really concerned and afraid about how this horrible tragedy could become even worse," said Al Rycroft, an organizer and co-moderator of the meeting. "We wanted to help Victorians to express their concerns about the tragedies and the possible escalation of violence."

Individuals from over 50 organizations came to the meeting to work towards building a strong peace movement in Victoria. The wide range of groups represented include political parties, human rights and anti-racism groups, anti-globalization activists, unions, and faith communities.

Indu Vashist, who also organized and moderated the meeting, was inspired by the diversity of the new coalition.

"The people who came were very diverse and are serious about the issues," she said. "They were very respectful towards each other – differences of ideologies didn't get in the way." This diversity was on show during a large, colourful demonstration organized by the peace coalition on Sunday, in which over 400 people converged in a call for peace and racial tolerance.

The demonstration was organized by one of the six committees that plan Victoria Peace Coalition activities. There are committees for peace vigils, public education, media relations, anti-racism, donations and demonstrations.

Although members of the coalition have many different ideas of how peace can be achieved, all are agreed that war is not the solution to terrorism.

"People know that violence cannot produce peace," said Al Rycroft. "Only justice produces peace."

On Saturday, the United States called up 5,200 National Guard and reserve troops, raising the total to over 10,300 troops who have been called to active duty since last Thursday. With this increasing mobilization for war, peace activists are working even harder to spread their message, including weekly peace vigils, a public forum, demonstrations and posters.

"Good things are going to come out of this," said Indu Vashist. "I'm positive."

The Victoria Peace Coalition will hold another peace march starting at 1 p.m. Sunday in Centennial Square.

Marchers converge on Cenotaph

by Elissa Bergman

Over 300 concerned citizens, young and old, marched up Government Street from Centennial Square to the Cenotaph last Wednesday to protest President Bush's ultimatum to Afghanistan.

As marchers congregated at the start of the Victoria Peace Coalition's "Walk for Peace" seven speakers addressed the issue of possible American strikes against Afghanistan. A petition to Prime Minister Jean Chretien, condemning Canada's participation in war and racist attacks, was passed around as well.

Phillip Simon from the World Federalists condemned the United States' militant approach toward Afghanistan.

"Let the United Nation's court decide, not the United States," Simon said. "The answer is not to bomb the hell out of the people of Afghanistan. How cowardly it is to victimize those already victimized."

During the peace walk, marchers held signs with slogans saying, "Stop Bush's war before it starts," and "islam is not the enemy, war is not the answer." Some signs were homemade, such as Theresa Ashford's fluorescent sign strapped to her bike that said, "Revenge Never Ends – Invest in Peace."

Ashford, a concerned mother of two, expressed her views on the issue being addressed. "As a mother, I always try to put myself in an Afghan woman's head, and look at the other side," she said. "A lot of people think we are not feeling sympathy to the loss of life in the United States, and that's not true. The problem with Bush's plan is that he is warring against innocent people, kids and women."

Terry Wolfwood, another member of the coalition, said that the intent of the walk was to express sympathy with the American loss and to express wishes of non-violence. During the walk, rattles, drums, and voices yelling "Stop the war before it starts" echoed throughout the streets.

Meghan Cope, a 12-year old participant in the walk, expressed her concerns.

"I don't want Canada to go with the United States to war because I think its wrong," she said.

There was a candlelight vigil at the Cenotaph at the end of the walk. People formed a circle around the memorial statue and sang John Lennon's "Give peace a chance."

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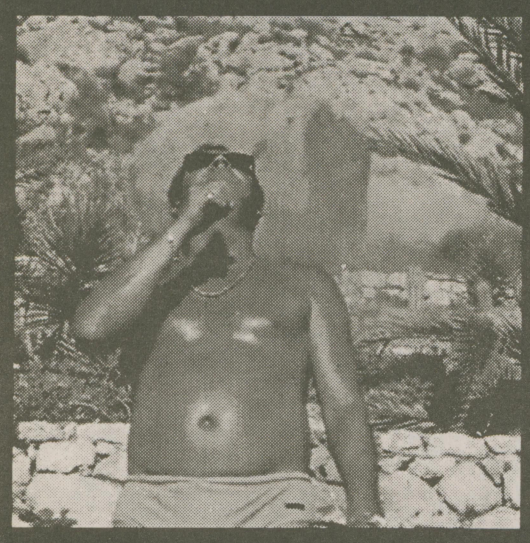
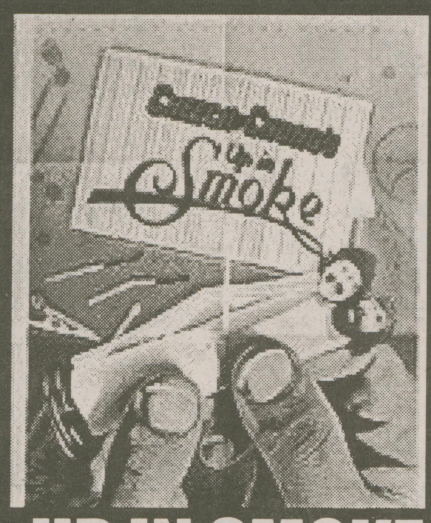

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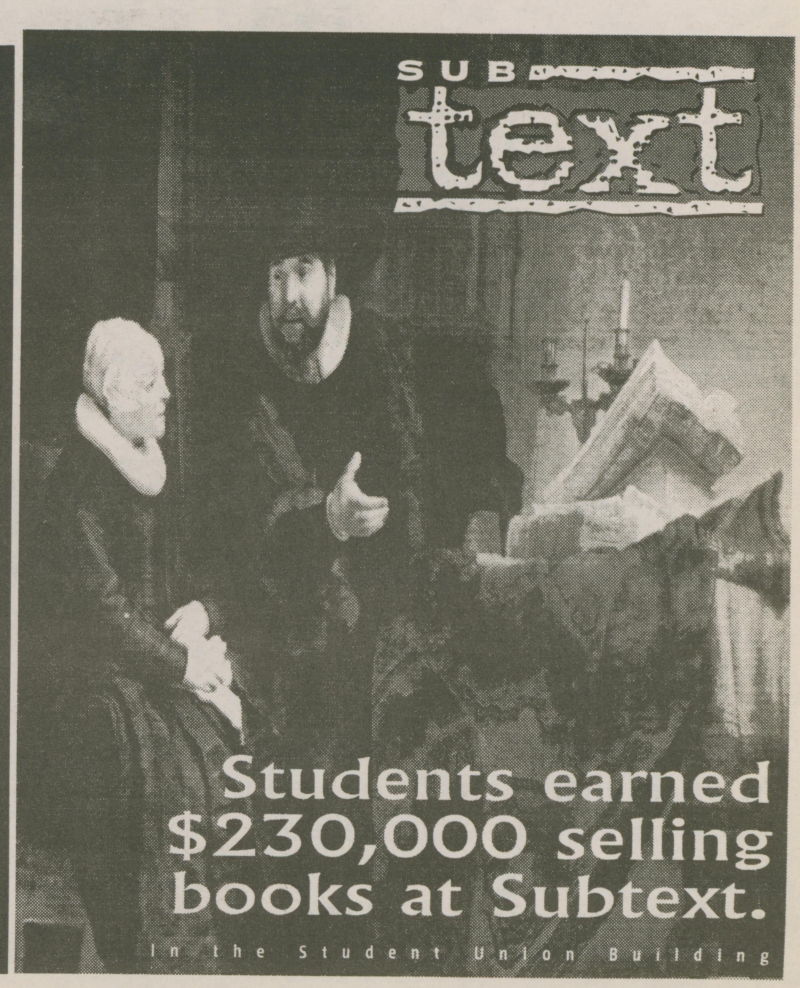
Students earned $230,000 selling books at Subtext.
In the Student Union Building

photo by Vanessa Van de Velde

A crowd gathered at Centennial square on Friday, Sept. 21 for Victoria's annual Take Back the Night March. Organized by the Camosun College Women's Centre, this year's march drew over 300 people. The crowd walked from the square, through downtown and ended up at Harris Green on Pandora where marchers were met by a group of male allies who had set up a barbecue. The atmosphere this year had an air of celebration and there was as much enthusiastic cheering as angry chanting.

Students sign petition to reverse transit service cuts

by Loren Mullane

University of Victoria student Susannah Montano Lozano is circulating the petition on campus to convince B.C. Transit to return to the old schedule for the popular 14 UVic/Craigflower, which was one of the routes that had service cut.

Bus route 14 is popular with students connecting the Western Communities to downtown and the UVic campus. B.C. Transit cut service starting on September 4, citing the unexpected loss of about $1 million in revenue. The company lost $500,000 both from the provincial government's gas tax and last Spring's transit strike.

"I believe [the change] was a scheduling oversight, but the result is a severe reduction to service which could easily be remedied with what the petition asks for - immediately re-establishing [the former 14] bus departure times," said Montano Lozano.

On the new schedule, the last bus leaves downtown at 11:55 p.m. Monday to Friday, 11:56 p.m. Saturday, and 10:37 p.m. Sunday. On the old schedule, the last bus left downtown at 12:23 a.m. Monday to Friday, 12:15 a.m. Saturday, and 11:41 p.m. Sunday.

Mike Davis, B.C. Transit's manager of Planning and Scheduling in Victoria, said that rather than being able to fund an increase in service they cut service. He said that service was reduced on the fringe hours to affect as few transit riders as possible.

But Montano Lozano's said the scheduling change cuts were not uniform and many bus routes had no significant scheduling changes while others had service increased with later departure times at night.

She said that of 25 bus routes leaving downtown at the end of the night on weekdays, 11 routes had the same time as the old schedule and nine left later than the old schedule. Only four routes had an earlier departure time, including the 14, which now leaves 28 minutes earlier and had the most significant change of departure.

Service on the 14 bus route was cut at the end of the day, with the last bus of the night to UVic now leaving at earlier times from the downtown core.

Although the petition is specific to the 14 route, Montano Lozano said, "I got huge unsolicited feedback from students who want to see extended service (in general)."

She estimated that 150 to 200 people have signed the petition since she started it last week.

B.C. Transit is aware of the popularity of extended service. Originally the company had earmarked $300-400,000 for a modest service expansion this fall in response to its survey of 1000 people. More than 80 percent of respondents wanted more service.

"It never hurts to have pressure to increase service, [but] we won't be able to respond to the petition until we know our budget for next year," said Davis.

He said the budget won't be finalized until B.C. Transit hears how much funding it will receive from the new provincial government.

The provincial and municipal governments together provide 60 per cent of B.C. Transit's budget with the remaining 40 per cent funded by fares.

Jamie Matten, chairperson for the UVic's Student Society (UVSS), was unaware of the petition but said that the UVSS "does raise concerns around cutting of service and how that affects students."

The relationship between the student body and B.C. Transit has been mutually beneficial Matten noted, pointing to the U-PASS, a universal student bus pass for UVic and Camosun students that is subsidized in part through their tuition.

"Transit has always worked with students as allies and worked hard to meet our needs, so we need to work with them in solving some of these problems with cutbacks," Matten said.

Students interested in signing the petition can do so at the UVic Interfaith Chaplain Services office in rooms 141-143 of the Campus Services Building. The office is open 8:00 a.m. to 5:30 p.m. Monday to Friday.

Local housing co-op gives residents stability

by Lorna Mace

In a time of high rent and low availability of housing in Victoria, Sol Kinnis is finding alternatives.

Kinnis, chairperson of Solid Roofs and Autonomous Roots Housing Co-operative (Roofs and Roots) has begun the long-term project of forming a housing co-operative in Victoria. Roofs and Roots is aimed at all people with all kinds of housing needs and will eventually be able to provide housing alternatives to people who otherwise may not be homeowners.

Kinnis said she has her own reasons for starting the project.

"I want to have some control over my own housing and also security of housing, not having to move around all the time," Kinnis said. "I've lost six gardens in the past five years."

The project started two years ago when Kinnis and some friends looked into purchasing a large house in Fernwood that could have accommodated 12 people. Unfortunately, the house was sold, but the idea stuck.

"It really started us off towards creating a co-op," said Kinnis. "We're still in the stage of learning but we're also in the stage of developing a business plan."

Although Roofs and Roots is at the start of a long path towards their final goal, the 12 members are starting to explore their options for funding.

When many of Victoria's housing co-ops were started in the 1970s and 1980s, the provincial government subsidized them.

"That was in a time of government funding and today there isn't (government funding)," said Kinnis.

The majority of the payments for the co-op housing come from bank loans, mostly in the form of mortgages. Through the Land Trust Foundation in Vancouver, the co-op could have the option of holding the title to the land though the actual ownership would be in trust.

"The economic benefits of working with the Land Trust are that they are a charity," said Kinnis. "So you can get certain tax deductions. A land trust foundation is also a non-profit organization, so it can accept donations on property. That leaves us open to getting housing donations. It's just another way of making it more economically possible."

Although government funding would be beneficial, Kinnis believes that this way may be a more sustainable way of funding the co-op because it does not rely on the government.

One of the challenges of a housing co-op is teaching people that it is possible on a $1000 pay cheque per month to own property.

Instead of throwing their money towards rent, co-op members can contribute towards a future of stable home ownership.

"Tenants have equal control," said Kinnis. "It 's more flexible than home ownership but less than renting."

Kinnis focuses on the ethical benefits of living as a community, whether it is with a family or in a transient house where roommates are coming and going.

> All residents share the role of landlord and tenant. If you're up for the responsibility of what co-ops take, then I think they can be very beneficial.
>
> *Sol Kinnis*

"The challenge is getting past the idea that we're all broke and therefore it's impossible for us to buy anything," said Kinnis.

Kinnis also notes that it can be a particularly daunting process if the co-op members have never bought a house.

"There's a whole other knowledge base there, to which you don't have access to if you haven't bought a house," she said.

Roofs and Roots is creating a solution for the ongoing problem of ignorant landlords, lack of housing security and high rent, said Kinnis.

Roofs and Roots is not just focused on single students but also includes families, elderly people and other residents of Victoria.

"All residents share the role of landlord and tenant. If you're up for the responsibility of what co-ops take, then I think they can be very beneficial," said Kinnis.

Kinnis notes that the co-op isn't a method of guaranteed housing, and as a co-op all members must be fully involved.

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Global racist backlash also felt in Victoria

by John Thompson

Tragedies bring out the best and the worst in people.

In the wake of the attacks on the World Trade Center and the Pentagon we should all be familiar with the good side: the hundreds working to free victims from the rubble; thousands donating blood to the Red Cross; compassion and sympathy around the globe.

The ugly side hasn't been so widely broadcast.

In Chicago, people threw molotov cocktails at an Arab-US Community Center. In Illinois, around 300 people marched on a mosque. In New York, a 75 year-old man tried to run over a Pakistani woman. In Arizona, a man was killed – his family suspects the attack was motivated by his Mid-Eastern appearance.

Since the terror attacks on the US, a racist backlash has swept the Western world, targeting people who appear to be from South Asia or the Middle East. In Victoria, we like to believe we're a tolerant community. Unfortunately, recent events have shown our ugly side as well.

An Indian woman reported that on Wednesday, September 19 she drove past Quadra and McKenzie at night and saw five people holding placards with slogans like "No Muslims past this point." There have also been reports of anti-Arab graffiti on downtown buildings since the US terrorist attacks.

Jean Macrae, Executive Director of the Inter-Cultural Association of Victoria, said the centre received several threatening calls, including one that they reported to the police. She says the calls were illogical but threatening.

"Because we support multi-culturalism, we're somehow to blame," she said.

Macrae said visible groups, like Muslim women and young Indian men, have contacted the centre saying they are uncomfortable with comments being made to them. They've also noticed shifts in body-language, she said.

At UVic, some students and faculty are concerned with cases of intimidation and harassment.

At VIPIRG, one woman approached staff with concerns of being intimidated on campus. The sentiment is echoed by Indu Vashish, who is organizing the Resisting Global Militarism conference this weekend. She says that being both an activist and a person of colour makes her feel particularly vulnerable.

On Friday, September 21 an anti-racist meeting was held, entitled "Beyond Black and White: Questions, Tensions and Dilemmas." It was organized by a group of concerned faculty members.

Proma Tagore, a UVic English Literature professor, said the first half of the meeting dealt with feelings of unease among people of colour in our community.

"A lot of people were afraid to bring [the backlash] up in class, or are afraid to speak out about it," Tagore said. "It's very important to have a safe space where these stories can be told."

Tagore added that when people ask simple questions, like where she's from, they now carry different meanings. "There's an element of fear to it," she said.

Edan Marulanda, a member of the Muslim Student Association, says he hasn't heard any reports of hostility towards Muslim students but adds that there is still a great deal of tension in the air. "As far as negative remarks, I can personally say I have received more concern and sympathy," he said.

UVic Political Science professor Liz Philipose says that subtle manifestations of racism need to be challenged, not ignored.

"A strong support of racism is the perpetual denial of it," she said. "It leaves those vulnerable in the community even more vulnerable and it makes claims of racism seem to be dishonest. We want to work at demystifying hypocrisy."

The Victoria Peace Coalition is currently organizing a buddy-system for those feeling threatened in the community. On campus, counseling services and the Safe-Walk program are also available.

Racism against Canada's Arab community has ballooned in the last two weeks.

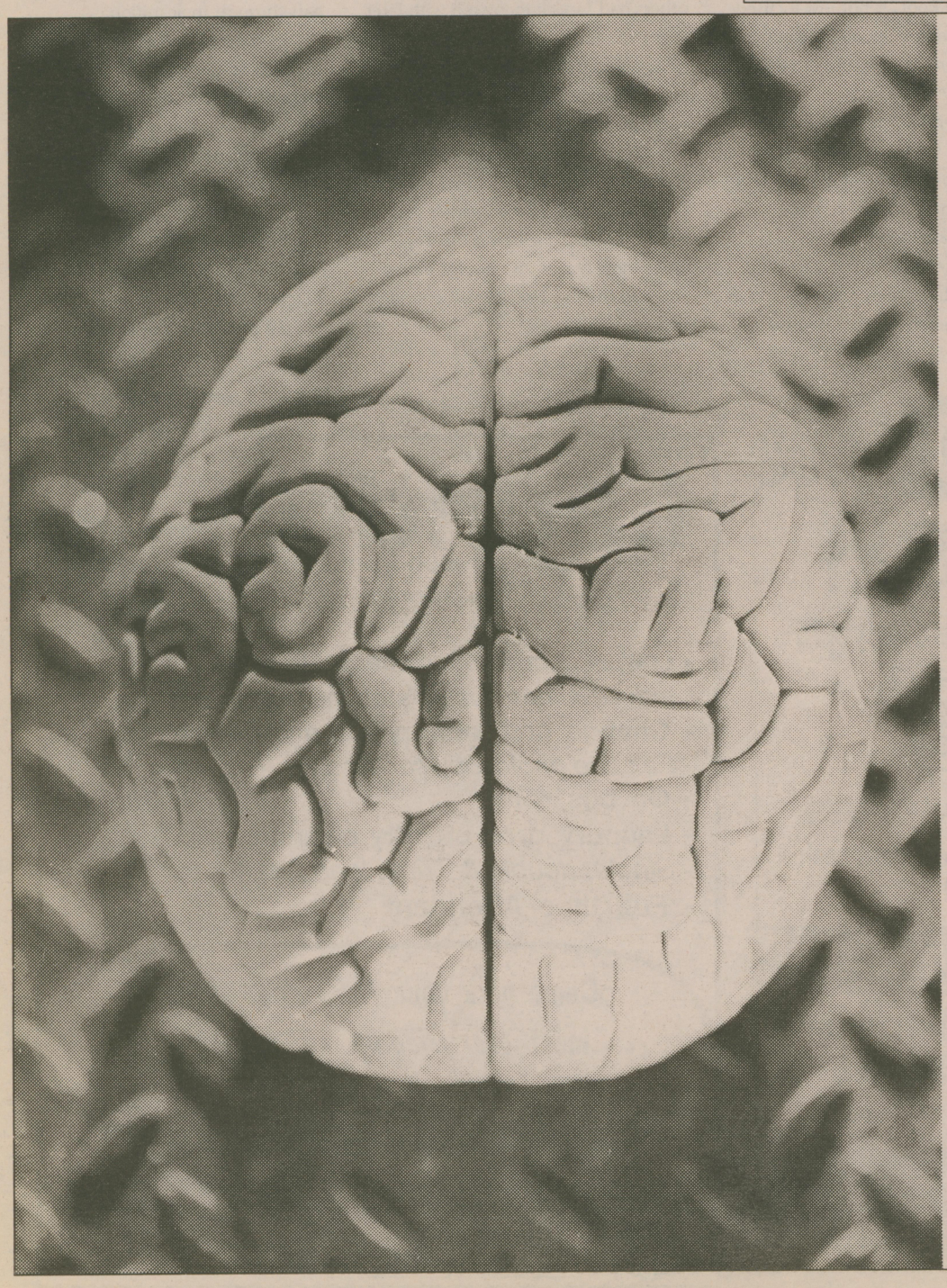
A Montreal mosque that was firebombed only hours after hijacked planes crashed into New York's World Trade Center is perhaps the most horrifying incident, although many more threats and attacks have been reported.

In Ontario, a Hindu temple was burned. At McGill University, medical student Ali Hashemi woke up Sunday morning to find his car vandalized. One of the windows was broken and on the body of the car in permanent marker someone had written, "Arab go home" and "You don't fucking belong here."

With files from Kelly Holloway

photo by Horia Coman

Bike traffic at last week's Critical Mass ride passes by the Fernwood square on. The event drew a handful of cyclists and was organized by UVic student Joel Herman and Camosun student Scott Howard.



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BC Liberal treaty referendum sparks debate

by Kevin Groves

A controversial storm is forecasted for the province this spring as the B.C. government and First Nations head for a showdown over a proposed referendum on treaty negotiations.

"Aboriginal rights are recognized and confirmed by Canadian law," said Lana Lowe, a member of UVic's Native Student Union (NSU). "It seems that the sole purpose of a treaty referendum is to foster popular support for violating the constitutionally protected rights of aboriginal peoples in B.C."

Despite a recent decision to drop a court case challenging the Nisga'a Treaty, B.C. Premier Gordon Campbell promised to hold the province-wide vote based on concerns that aboriginal land claim treaties create a third order of government in B.C. (other than provincial and federal) and violate the Charter of Rights and Freedoms.

The NSU said thier members are suspicious of the government's interests.

"A treaty referendum is a divide and rule strategy that violates human and constitutional rights in order to eliminate the possibility of local control over land and resources," Lowe said. "They can then be handed over to big business."

Critics worry that a referendum could further bitterness between aboriginals and non-aboriginals, as well as increase economic uncertainty, particularly in forest communities affected by the 19.3 per cent softwood lumber tariff.

"It's just the wrong way to go," said New Democrat MP Jenny Kwan. "If the [Liberal] concern is that there needs to be more process then there needs to be further consultation, which they have decided to reject."

Joe Foy, Campaign Coordinator for the Western Canada Wilderness Committee (WCWC) echoed Kwan's sentiment and said he feels that the consequences of the referendum could be severe.

"We should all remember what happened to Japanese-Canadians in the Second World War," Foy said. "The Liberals seem serious about this referendum and they should give the public some indication about where they're going with it."

Other speakers worry that the B.C. public may favour the government in a referendum simply out of a lack of awareness of the issues involved.

"We don't know the degree to which the general public has an understanding of the land claim process," said Bill White, UVic's Aboriginal Liaison Officer. "With the elimination of courses devoted to aboriginal awareness by the Socreds in 1981, the B.C. public has not taken any history or anthropology of aboriginal affairs. How are people going to understand what the issues are?"

To date, B.C.'s treaty process with First Nations is a lengthy, six-stage affair. First Nations must initially submit a statement of intent to the B.C. treaty commission, which is then followed by negotiations to ensure that the new treaty will be satisfactory to all parties concerned.

By April of 2000, 51 B.C. First Nations representing more than 70 per cent of the aboriginal population in the province were at various stages in the treaty negotiation process.

To ratify the Nisga'a deal, the province's former NDP government held 450 meetings with advisory groups and the public, while a legislative committee held 31 public hearings on the agreement-in-principle in 27 communities around B.C. The final debate on the treaty lasted 116 hours.

Last March the legislature conducted a lengthy debate on a motion opposing the use of referenda to deal with First Nation treaty rights. Speeches from both the NDP government and the BC Liberal opposition presented widely differing viewpoints.

"It is absolute nonsense to pretend that treaty rights aren't minority rights," said then-NDP Premier Ujjal Dosanjh. "Of course they are. They are fundamental to our relationship with B.C.'s First Nations. I would ask: why is this, of all issues, the one where [the B.C. Liberals] choose to hold a referendum?"

But Geoff Plant, now Attorney General with the B.C. Liberals had strong criticisms of Dosanjh's speech and suggested that the treaty process to date had denied the public a wider say in how it should be organized.

"Those words say that it would be wrong to use the vehicle of referendum to ascertain from the people of British Columbia some input into the guiding principles that should affect the treaty mandates of the government," Plant said. "I oppose that because I believe that there is a use for the referendum process in this province."

The B.C. Liberals are now in the process of drawing up the questions for the referendum and members from the NDP were asked to sit on a committee that would decide on the questions. Both Kwan and party leader Joy MacPhail refused.

"We felt that the decisions of the committee would be predetermined, so we decided not to participate," Kwan said. "Instead, we have created an alternate committee to promote how the province could engage in treaty negotiations."

Government MP's remain quiet about what questions will be asked, and neither Plant, nor John Les, B.C. Liberal MP for Chilliwack-Sumas who heads the referendum committee, could be reached by press time.

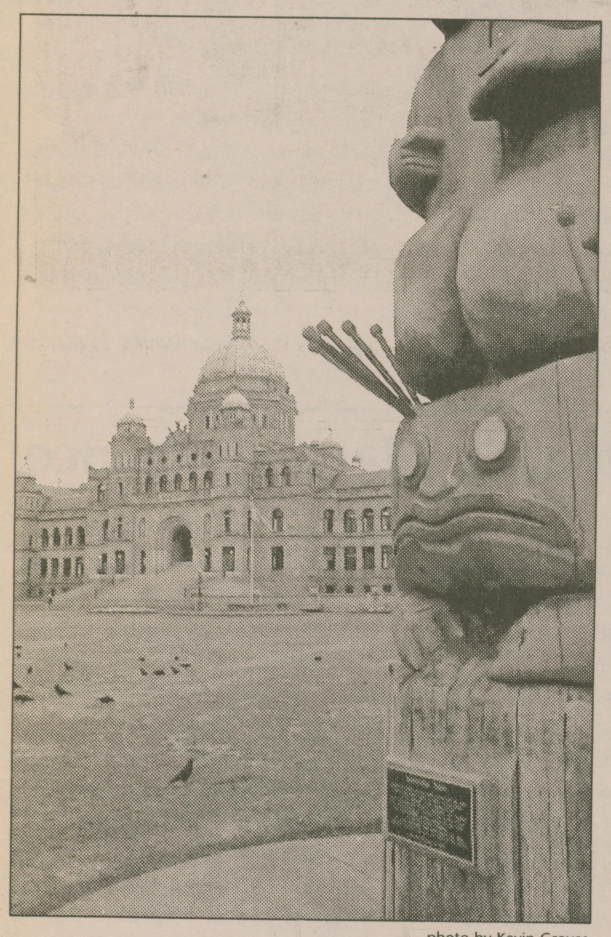


photo by Kevin Groves

Are aboriginal rights part of the New Era for BC?

UVic students discuss imminent referendum

by Kevin Groves

The NSU held a discussion in UVic's Grad Centre last week to discuss how the referendum could be seen either as a threat or an opportunity for First Nations. Arguments on both sides of the debate surfaced during the debate.

"I don't think that we can make an impact on colonial policy at this point," said Gabriel Haythornthwaite, a UVic grad student in the Indigenous Governance program.

Citing black civil rights movements in the 1960's, Haythornthwaite argued that the referendum provides an opportunity for First Nations to publicly present their issues beyond what he sees as the seemingly endless bureaucracy of the treaty process.

"What we have here is an opportunity to get the discussion out into the open, attack racism and show the solutions," he said.

But other members of the meeting expressed complete dissatisfaction with the proposed referendum.

"I see it as very ethnocentric, almost racist," said John-Paul Jones, a member of the Pacheedaht First Nation in Port Renfrew B.C. "(But) then again I am an Indian and have dealt with this my entire life."

After the provincial election, the First Nations Summit, which includes all bands involved in the treaty process, decided to boycott the referendum, characterizing it as "an attempt to subject minority rights to the tyranny of the majority."

Jones added at the meeting that aboriginals plan to be as public as they can as the referendum draws closer, and while he indicated his gratefulness for the support shown by UVic students, he said it's not enough and called upon the general public to get informed about the issues involved.

"Part of ethnocentricity is just taking for granted that a referendum is the right way when you know nothing about the issues involved," Jones said. "Not knowing is a form of racism since it means you're being intellectually lazy."

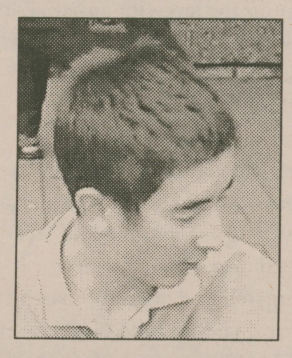
ON THE SPOT

What do you think of George W. Bush's statement: "You are the either with us or you are with the terrorists?"

compiled by Ruth Knoop and Horia Coman

Ben Biffard
5th year physics

I really don't know. It is not that simple.

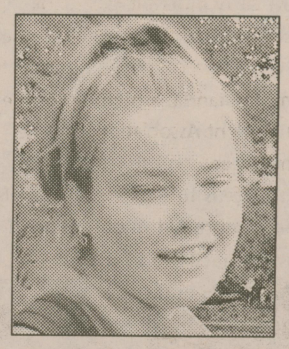


Sean Mayse
1st year general studies

I don't like it because I don't think they should attack them right away unless they are sure bin Laden did it. There are a lot of innocent people in Afghanistan. It is not such a fine line. There should be a middle line.

Andrew Weddell
3rd year humanities

I think that it is something he has to say. After this incident he has to find the terrorists. However, going after the country that has the terrorists will cause more terrorism, and more anti-Americanism.



Mairead Horam
2nd year sciences

Is that what he said? I don't like Bush. That is just lame! You can't make someone go to war.

Tim O'Connor
2nd year biology

It would be a knee-jerk reaction. It is to make the USA happy. Most countries shouldn't be forced into conflict or war. It is like saying that the USA is trying to take control. It is not a good idea. You can't divide the world.

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EDITORIAL

Marching towards inclusivity

Imagine a dark night. Picture fire spinning and lanterns swinging. Add three hundred people cheering and chanting in the street. What do you get? Take Back the Night 2001.

This year's poster for the event read: "Lighting the darkness, Igniting our freedom, take back the night – a walk for women and transgendered folk."

This is the first year that Take Back the Night has not been a women-only event. Trannies were finally "officially" included. And men? Well, they were still asked to walk alongside as allies on the sidewalk but were welcomed to the gatherings both before and after the march. And not only did many men walk in support but some skipped the march altogether and awaited the arrival of the crowd at the other end, barbecues a sizzling.

And it's about time.

It's time that Take Back the Night had more of a celebratory atmosphere than an angry reactionary one. Make no mistake, we do not suggest that violence against women and children at night on the street or any time in their homes, anywhere, any day, is less of a pervasive problem than it was when take back the night marches began. But it's time to celebrate our successes as well as recognize how much still needs to change.

It's time that transgendered folk, Female to Male (FTM) or Male to Female (MTF), are included in the walk. Transgendered people are just as much at risk of violence as women. Trannies occupy public spaces in a way that challenges the very nature of those spaces and as a result could face violent attack, verbal harassment and feelings of fear.

It's time that men are welcome before the march and after the march to show support and raise their voices in solidarity. And it's time that men take the initiative to organize parts of the event. It's also time that we stop asking men to stand on the sidelines (or in this case, sidewalks) and recognize there are countless men who face violence at night in public places: gay men, men of colour, First Nations men, men who live on the streets. It's time that we re-evaluate just whose night we are taking back, and why.

In the currently volatile political climate after the attacks on New York and Washington by the "evil brown people from the Middle East" (as we are led to believe in the mainstream media) a man of colour is just as susceptible to an attack as any woman. For these men and for all minorities who have been transformed into scapegoats over the last two weeks by people focused on revenge and fed on fear mongering propaganda from CNN (remember it was this station that showed video clips of laughing Palestinians within hours after the WTC bombing, even before anyone knew who was responsible), we must reclaim the streets.

Marginalization and alienation leads to violence both physical or otherwise, and violence based on fear and ignorance is blind to gender.

March or no march, the American attacks oblige us to invite everyone to walk together against violence. Remember the parents who won't send their Muslim children to school because of fear of racist reprisals in Vancouver. Remember the Sikh cab driver who drives empty because people in this city won't accept a ride from him. And by all means remember your sisters, mothers, daughters and friends who have been harassed or attacked on the streets. But also keep in mind that no matter what your gender, sexual orientation or ethnicity now it is time for all of us to move in solidarity off of the sidewalks and into the streets.

Editorial topcis are decided on by staff at editorial meetings, every Monday at 12:30 p.m. in SUB b110a. Editorials are written by one or more staff members, and are not necessarily the opinion of all staff members.
Don't like what you read? Write, write, write, gimme gimme gimme:
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the Martlet

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LETTERS

Bravo, *Martlet*!

Last evening I caught just a snippet of local tv coverage of *the Martlet's* editorial on the attack in the US. I am writing to express my admiration to the newspaper's staff for their courage to stand against the growing tide and to speak out about root causes of the tragedy. Granted, the attack is horrible beyond belief, but so are the results of many, many years of bullying by US foreign policy. Interestingly in the US, we are now seeing a shift in the entertainment industry as they scuttle to reduce violent content. Hopefully this will become a trend and we can get on with trying to promote a kinder world. But I am not very optimistic as the lust for control – by whatever means – dominates the world stage and our entertainment, instead, comes from CNN. If you continue, or are allowed to continue, with trying to keep an open mind on world affairs and Canadian involvement, I wish you the best and encourage you to take very good care of yourselves; the path may be very rough. Thanks again for holding space for reasoned conversation and opinion.

D. McGee

Tired of childish *Martlet* tirades

I've lived in Victoria for about 11 years, during which time I've occasionally enjoyed laughing at your rabid, ill-thought newspaper. There doesn't seem to be a social issue alive that your writers and readers aren't able to misconstrue through histrionic self-righteousness, knee-jerk left-wing paranoia, and simple bad thinking. Your opinions and letters regarding the WTC and Pentagon attacks appear to hit a new low in sophomoric confusion, leaving me wondering, don't you guys learn to think in university anymore?

For example, last week you ran a pathetic self-indulgent screed from some gay guy from the Phillipines who seems to have never learned how silly one can get indiscriminately interchanging the figurative and the literal. For him, the slights and discrimination he suffers here in Canada on account of his racial background or sexual orientation are "acts of terror" just like the hijacked plane bombs. This isn't just stupid, it's offensive. One gets the sense, reading his article, that he's never learned to

continued opposite...

SOAPBOX

Editor challenges *Martlet*'s stance

by Iain McLetchie

Terror (*n*): "A state that inspires fear."
Terrorism (*n*): "The systematic use of terror especially as a means of coercion."

Well, well, well, *the Martlet* seems to have done it again: aroused public fury through the spouting of well-intentioned but completely irrational thoughts. I should be shocked, but I'm not.

Let's see now: "corporate coffers quietly grow with the run-away consumption of oil and guns and other machinery of war." Well of course they do as any human being can see by the soaring Dow Jones Index.

Oh, hold on now. You say the Dow's suffering from it's worst period since the Great Depression. Seems like not all corporations fancy the idea of a war.

Okay, now a letter from a certain James L. Tucker, who seems to know what's going on right now a whole lot better than any intelligence agency in the world: "This attack was a desperate reprisal in the war between the US and Iraq...The American economy is driven by their monstrous defense budget and munitions sales. They NEED a war every 10 years or so...Just when we're running out of Iraqi children to kill Ol' Saddam puts together a counter-offensive...and all we have to do is blame it on bin Laden."

So James is basically saying the last few weeks have been engineered by the US in order to jump-start its sagging economy.

This is crazy.

At least I won't have to worry about the bogeyman haunting me because evidently he's already set up shop under Tucker's bed.

Why are we reading this junk on the pages of *the Martlet*? How can people actually say that the terrorist activities on September 11 were warranted or that the US "had it coming"?

That's the most asinine stuff I've heard.

The actions taken by terrorists on the day of September 11 were horrific. Anyone who thinks the bombings in New York and Washington were solely directed against the US should be taken outside and slapped for an eternity. Likewise you should be hung and quartered if you think the terrorists were justified in their actions.

American foreign policy may not have the best track record in the world, but it hardly justifies the ruthless slaying of thousands of innocent civilians in such a manner.

Hundreds, if not thousands, of foreign nationals lost their lives that day. The terrorist actions were an act of war not only against the US but also against any country that lost a citizen that day. Yeah that's right, and in case you didn't know, Canada lost around 50 lives in the attack.

Now, before I get carried away, let me explain myself. I can't justify going into Afghanistan and bombing everything in sight in an effort to convince the Taliban to turn over bin Laden. There's no justice in that, and if we end up acting in that way we're no better than the terrorists who first perpetrated the act. The Afghan nation has been harassed and abused far too long. No one benefits from war.

However, if the US and its allies really do go into the conflict with the sole intention of finding and debilitating terrorists then we should support them fully.

Unfortunately there will be "collateral damage" – a term so fondly ridiculed in this paper. There was a whole hell of a lot of collateral damage on September 11 too. Terrorism is a global evil that has to be stopped at any cost.

Sure, there are other disasters happening in the world today. Earthquakes, forest fires, hurricanes; the list goes on and on. Those are all devastating events with horrible results, but we have no control over those. We have the ability right now to take control and stop the cowardly actions of terrorists.

The editorial monologue a week ago ended by the author writing, "I am working toward the day when police officers throw down their guns and raise their fists in solidarity with their community."

Countless NYPD officers made the most amazing sacrifice they could by giving their lives in an effort to save other people's lives.

I think it's time to rethink your views.

Iain McCletchie is the Martlet's new Sports Editor. Listen up! He writes about more than just sports and demands your attention. Thank you.

[2000/2001]
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STUDENT VOICES

The State of the Union: dazzling with brilliance, or baffling with bush-shit

by John Boccabella

Last Thursday night I sat down to watch the State of the Union address with an anxiety in my stomach that has been there, in more or less force, since the tragic events of Tuesday, September 11. The words of President Bush were meant to give comfort and answer the question, "What now?" When it was over I felt worse.

The president spoke before a never ending barrage of standing ovations to deliver his message in a well planned and choreographed made-for-TV State of the Union address. Watching and listening, I felt there were two separate issues needing to be addressed. The first were issues of rescue efforts and security – issues relating specifically to the events that formed the tragedy on Tuesday the 11: The update and congratulations on the efforts of rescuers. The mourning of lost lives. The importance of rebuilding a city, and in many ways rebuilding the spirit of a nation. To his credit, in this regard the President's words brought a sense of comfort. The comments in relation to these elements of the disaster were timely and compassionate. They brought resolve – but resolve to what?

There are other critical issues brought to light by this tragedy but distinct from it nonetheless. These concern the broader conflict that precipitated that day and will surely continue. Why is there such hate for the United States in other parts of the world? Why are there enemies? What I heard was a mix of messages about the two issues, woven closely together – the effect of which was intended to sell all of us on believing in the US and its government's response whatever it may be. What this attack represents to the past and what it will now represent to the future were addressed in conjunction or in very close proximity with those things specific to that tragic day. It is imperative to separate these things, and, in light of this separation, seriously question what was actually said Thursday night. Before accepting any course of action, there are still demanding questions that need to be addressed.

What exactly does sustained military conflict mean? If a small group of extremists are responsible for this attack having armed themselves primarily with only their hate and conviction, why is a sustained military attack needed? What of an international, multi-nation, cooperative criminal investigation? Is the US actually saying it is justified in killing more innocent people to retaliate for this attack? Is the goal retaliation or justice? Does that government think there must be a blood bath to appease its people? Are they going to be careful that their next action does not make Americans more fearful instead of less? Is the decision not to negotiate with Afghanistan sound policy? What is the Afghani position? What exactly does, "You are either with us, or you are with the terrorists," mean? Will the U.S. bomb Switzerland? What if we agree with anti-terrorist action, but disagree with the chosen means? Are we an enemy? These questions remain unanswered, yet citizens and nations alike are asked to side with the United States unconditionally. President Bush was quoted recently claiming that this war on terrorism would "rid the world of evil." Without commenting on how absolutely frighteningly naïve that statement is on so many levels, the United States administration should note that part of that process involves looking in the mirror.

President Bush said during his speech that people were asking why these groups hated the United States so much? His response was simply that the United States was a free society, and it is that freedom which they hate. It's a little more than that, I am afraid. Without even considering the specifics of US foreign policy or its merits, the United States must realize that their past actions with relation to numerous conflicts in the world has created enemies. Whenever a nation gives economic or military support as a third party to an existing dispute, even if they are completely morally justified, (and many would argue this has not always been the case), enemies will be created. Hostility will be fostered. Again, this is not a comment on the merits of US actions. Whatever one's opinion of those may be, it must be acknowledged by all that engaging in conflict is engaging an enemy.

It is the existence of this broader conflict, even if it seemed latent or far away for a long while, which is the source of the hate that motivated the terrorist acts of September 11. There is no excuse for the means chosen by the terrorists. However, what will the United States do to solve this broader conflict and not just exacerbate it? This is the issue the public and leaders of all nations should demand be examined. Means is important. While using "every available resource" and the congress-approved 40 billion dollars, President Bush, the US government and the military must know collectively that they are walking a fine line. The decisions and means employed in response to this terrorist attack will define that response either as justice or as terrorism itself. What is the State of the Union on that issue?

A story in the making: being aware of our own part in this history-making

by James Kachmar

Sometimes terrible acts lead to positive effects. When the Chinese invaded Tibet to wage a genocidal campaign against Tibetan people and their culture, I am sure their intent was not to instigate a flourishing of Tibetan culture throughout the Western world. Amidst the reactions prompted from the September 11 terrorist attacks, there are numerous incidents of confusion and ignorance surfacing across Canada and the United States, in the way of questionable media sensationalism, Bush's language of war, and a lashing out at targeted ethnic groups. Yet this has triggered an interesting reaction on both the individual and group levels – important questions are being posed, the values of our society are being examined, compassionate acts are taking place, communities are being formed.

We see the media reflecting on its' own ethics and responsibilities, reviewing the usual sensational style of tv journalism as we watch in the backdrop a continual replay of a jet slamming into the side of the World Trade Towers. And still others voice concerns over a loss of objectivity – as even journalism is running high on emotions these days.

We watch as the American president – his behaviors and words are taken to task by leading academics who are circulating a letter gathering 100 signatures an hour through the academic world community, that address such issues as using terminology like "War" and "Infinite Justice." Leaders are being asked to use responsibly the metaphors and images that shape the thoughts and feelings of the national consciousness.

And when citizens of North America are the victims of violence and stupidity, we see ignorance surface in a society that aspires toward freedom and equality. It appears the ignorance was only lying dormant, so now in the open, at least it is being addressed in the formation of cross-cultural dialogue and calls for education that includes multiple points of view.

As a result of events on September 11, we find ourselves triggered, grappling to make sense out of the bombardment of messages and information we receive daily, and to somehow anchor the emotions that swirl within us, as we challenge our convictions about how the world is and how the world should be. Am I a pacifist and to what degree? Do I find myself angry at particular ethnicities or faiths even though I know it is wrong? Do I feel American policy somehow encouraged this terrorist act, yet feel guilt for a lack of sympathy? Although uncomfortable, perhaps a little schizophrenia in this case is healthy. The events taking place are happening within a world that is more sophisticated morally and intellectually, with a higher degree of global awareness, than ever before. Good and evil cannot be presented in the tidy package it once was, but unravels before us and changes before our eyes; the more informed we are, the less certain we are of what is right or wrong. The terrorists killed innocent people and that is wrong; but where do we draw the line when we go to war?

Our response to all this depends on the story we are creating – we are all creating a story – we hear what Bush says, what the news says, what our friends or professors say and we feed this to our convictions. And our convictions swell with passion and we shout them out – whether it's pacifism, conspiracy theory, retaliation, whatever. The challenge to the individual lies in his convictions; because like filters they determine what we hear and how we shape our story.

When I look inside myself as I attempt to work these events into some coherent meaning, I see my own biases, which are like glue merging information into pitch balls of passion. US policies and corporate influences in environmental and human rights issues have disturbed me for some time and I feel the urge to use what is happening to utter some anti-American sentiment, as some other Canadians have done. But then I may as well join up with my anti-American brethren and lump all our generalizations into one mob instinct, and as the reason fails and the passion roars, suddenly my group is at war with those who oppose us; the search for meaning dissolves into entrenched positions.

Sweeping generalizations, unchallenged convictions, self-deception: these are the enemies of humanity here. And now they are in our faces.

When people are desperate, confused, they need a story to believe in. Bin Laden has his story, Gandhi had his story, and now we are in the midst of creating our story, both personally and as a community. While the story is malleable, the effects of the story are not, so let's probe deeply, call everything, and, like the Tibetans, see that our thoughts and words are in fact sacred, affecting our world in profound ways.

LETTERS

continued from page 6

restrain his hyperbole; indeed, if anything, he seems to have learned to pile it on, the thicker the better. This might be useful practice in finger-painting, not serious discussions.

Then there's the ridiculous predictability of your own penchant for anti-American, anti-corporate, blah, blah, blah conspiracy thinking. Another childish game, this time more reminiscent of "Pin the Tail on the Donkey" only this time the blindfoldee spins himself around before reaching out to tag the first arguable beneficiary from some action. Spencer Maybee's editorial "Sky Falling" in the September 13 issue is a classic example. Mr. Maybee wonders aloud for all of two seconds about who might possibly benefit from this ugly attack. He comes up with "radical left wing activists" on the simplistic theory that they might possibly have benefitted from these acts. This isn't analysis, it's dreaming. Analysis is all about considering ALL the factors and carefully balancing them, one against the other. I really don't get the impression that *the Martlet* staff or readership knows how to do that or, if they do, that they're willing to trade in their childish tirades for some real thinking.

The real kicker, of course, was Maybee's questioning whose side he's on if his "theory" proves true. How ugly. How truly, deeply ugly. It's hard to "shame" a fool. If it weren't I'd suggest he should be disgusted with himself for writing that. But I won't. You guys are hopeless. Sincerely,

Jim Heller

***Martlet* has difficulty crossing border**

I have just heard about your column on the attack of New York. Whether I agree or not is not the question. As the great Canadian author Farley Mowat found when he tried to get in the USA after writing as a Yankee Basher. You might have just put your self in to a pile of doggie doo. So you just go on and enjoy the rest of your life.

Bill Buchan

Aerosol paint, b-boys and music

The UVSS hosts a dope urban art show

by Julia Smith

"There are four parts of urban culture," the b-boy dancer Paul Vincent explains. "Graffiti, b-boys, mc-ing, and dj's." Vincent, who likes to dance, says it all is a form of expression.

"I can't paint, but everyone can dance," he said.

Illustrating his point Vincent goes to the cardboard spread out on the stage. He listens to the music and begins bending his arms and legs in impossible ways. On one wrist he spins a full circle then springs his body up again and does a one-eighty on his forehead.

I also do a one-eighty, though standing sensibly on my two feet, and check out the scene at UVic's first Urban Art Show, an event supported by the University of Victoria Student Society (UVSS).

The b-boys are dancing to hip hop/breakbeats spun by a couple of dj's, about nine graffiti artist are painting and a few people are sketching. The air smells like aerosol paint and the front entrance to the SUB has never been occupied by such colour. The air is filled with conversation, everyone is smiling and moving to the tunes.

I think to myself: 'These aren't the typical deep and disturbed artists.'

Event organizer Michelle Kinney, the Director of Services for UVSS, explained the concept.

"They are artists and the Urban Art Show gives them a safe place to produce and sell their art," said Kinney. "We feel it's important to support local, young artists, particularly artists who are in general looked down upon in society due to the nature of their art." Kinney said shows such as this bridge the gap between the mainstream culuture and urban culture, and provide a forum for understanding and tolerance.

For the next two weeks the art from the Urban Art Show will be on display in the SUB for silent auction. The money goes to the artists, who are rarely paid for their efforts.

The first artist I approach at the show, who goes by Frezo 1, is working on a painting of a woman who is going through some sort of a alien tube, though he is not certain what the final product will be.

"You just play with the lines and it just flows," he says and goes on to explaining that painting only with spray paint and having no preliminary drawings eliminates rules and mistakes, and heightens creativity.

Another artist, DRDR, says he started out with the idea of painting the twin trade towers but decided against it and now his piece is a colourful abstract design.

"It's not what I want to do. People can see that [the towers] everywhere." DRDR expresses that the art he does is for the public and based on the public. "What we paint is what we reflect."

When asked about the general stigma attached to graffiti art he shrugs, admitting there will always be a negative reaction. He believes a lot of people don't understand that it's really a positive art form. "It's all about communication," he says.

DRDR also makes masks which he sells for $200. To me these colorful faces with horns and feathers appear to be menacing but DRDR reveals their deeper meaning. Though they are made from hockey masks and basketballs they are modeled after a theme of Papua New Guinea mud men who make similar masks. DRDR's masks represent a cross of cultures – a type of westernized mud man.

Odni, another graffiti artist, also has to explain his work to me.

"It's a whale with a sort of different character inside."

He points out the whale underneath many lines of abstract design. Today he is painting on canvas, donated by The Maltwood Art Gallery, but usually he paints on cardboard or walls. He admits that he was arrested on a mischief charge for painting in an alley were people have been painting for over ten years.

"People are afraid of it," he said about graffiti art. "But really it's just art. Most people that do it have respect."

Like most graffiti artists, Odni has no traditional art training and is self-taught. Artists learn from years of experience, studying comic books, tribal art and computer graphics.

Everyone at the show is raving about the music. I decide to climb on to the stage and talk to the two guys behind the speakers, turntables and switchboards. Between changing records and previewing new beats they introduce themselves as dj Take5 and The Phonograph. The Phonograph describes the music they are playing: "Hip hop, but good hip hop, kind of underground hip hop, maybe a bit of house music."

"I do it all," added dj Take5 who mixes and produces, and has just put out a cd, *Inner Kingdom*, with Teenbeats Productions.

Vincent and the other b-boys who are dancing, describe the music as "amazing." To me, as well as other spectators, that word seems to sum up the whole show.

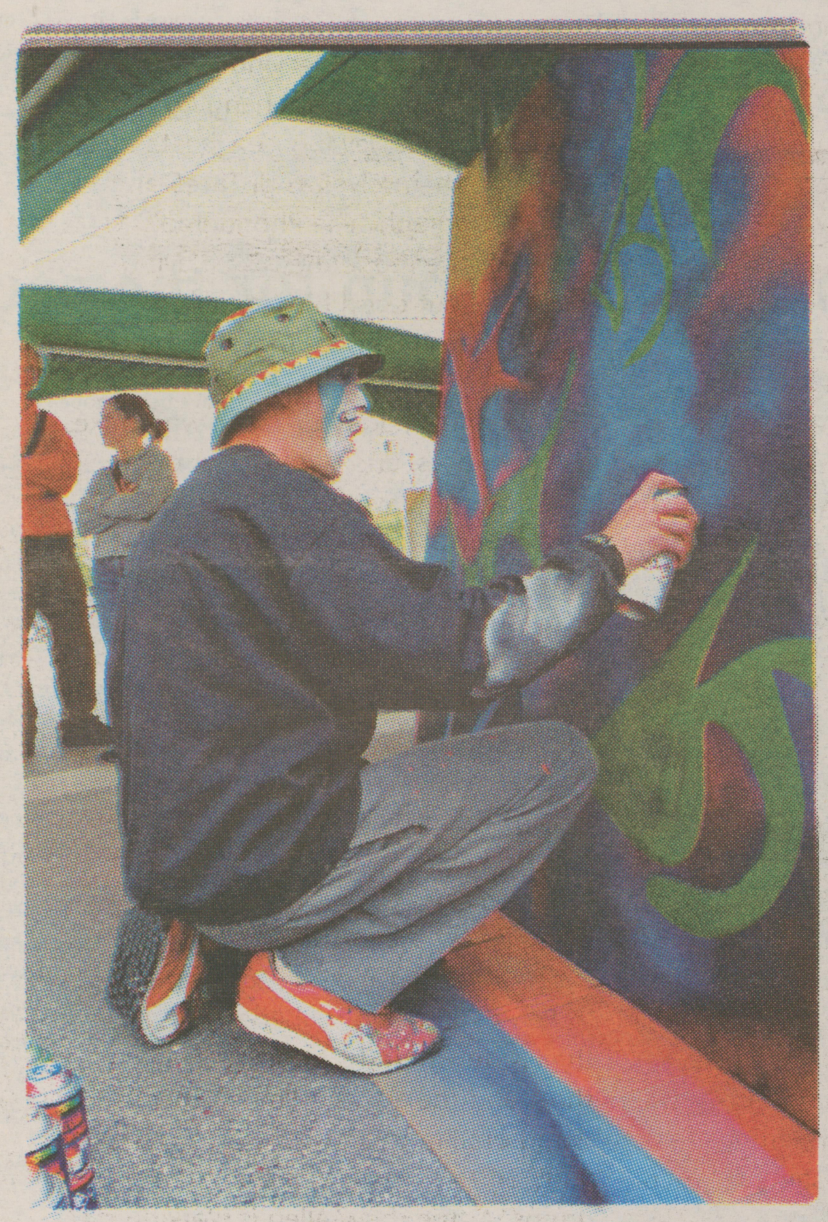
Andrew Nelson, a philosophy and writing student at UVic, said the show represents "positivity and growth" for UVic's culture. Nelson hopes to see it become a yearly event.

Credit for the show's success must go to Peter Allen who took the time during the last few months to organize the show and the artists. Allen has been doing graffiti art for over seven years, in addition to dj-ing and playing the hand drums. At the show Allen is working on a large dragonfly. Allen said he saw a dragonfly while he was deciding what to paint. Also, the bug has a special meaning for him. "Dragons are keepers and guardians of magic, spray paint is like fire, and we both love to burn with beauty that is often destructive and dangerous – and always mysterious."

Jaime Matten, Chairperson of Student Societies, describes Allen as "the Man" and said the reception of the event is "awesome."

So, come check out the art display in the SUB and sacrifice your precious dollars to art.

It will be worth it.



photos by Mike Lecky and Darren Stewart

Vancouver artists mix music with a message

by Emily Shorthouse

At a time when airwaves and music stores are filled with large quantities of commercialized music, one Vancouver group chose to make quality their top priority.

Taryn Laronge and Christopher Allan Cleator, both 24, formed Pariah Project one year ago hoping to write lyrics, as vocalist Laronge said, "that touch on subjects that mean something to people." For Cleator, the guitarist and engineer, the choice was simple.

"Am I going to be a pop artist," he said, "or am I going to put something out there that actually means something, and probably make[s] a lot less money doing it?"

One of the singles on their first EP *Desolation* already received recognition from the CBC. "Reena," a song about the 1997 murder of Saanich teen Reena Virk, will be launched this week on a flash animation website in connection with CBC's 120seconds.com. The murder of Virk by female classmates gained international attention bringing light to the violence occurring among teenage girls. The opening lyrics to "Reena" show the force of the language Pariah Project uses in their songs: "You fought/ and then cried out for an/ explanation/ this is not the way."

Laronge admits that the music is not something people will want to go out and get drunk to.

"We expect our audience to pay 100 per cent attention to the lyrics in our songs." Other musicians have taken notice of Pariah Project's magic use of words. "Reality," another single found on Desolation, is soon to be released on compilations in the UK and Los Angeles.

Inspired by musicians who put emphasis on their lyrics, such as Tori Amos and Radiohead,Larongesaid "Pariah Project is writing about issues, as writers we have passions for a media, religion, racial issues and drug addiction."

"So much music out there is about me, me, me, I, I, I, love my girlfriend, get ready to go out and get laid, crap," said Cleator. " We focus on all the things that actually matter to people, instead of 'Oh, my feelings are so hurt, blah, blah, blah.'"

The two describe their music as "alternative, dark, down tempo, trip hop." Pariah Project combines Laronge clean, sensual lyrics with the organic sounds of string instruments and electronic mixing making Desolation an atmospheric and moving listening experience.

When looking to name their group, the duo wanted to find a word that meant outsider or voyeur, but also described them as having a "project feel."

"We're the core, but we are [also] working with a whole bunch of other artists," said Cleator He explains their collaborative process, "We will write the song and make a rough mix of it and send it off or bring someone in. Say if we need strings, we'll get someone who can do viola to come in and lay down a few tracks, or will communicate over the Internet with Corbin Keep, the cellist."

Laronge and Cleator is maintain that having artistic control over their music is vital. In 1999, the two decided to create Skeptic Records and released Desolation under the label. When asked if they would ever sign with a commercial label, Cleator responds, "Only if it was stipulated in the contract that we had total artistic freedom over our work."

The band is currently working on a follow up EP that will include warmer organic sounds, but with the same emphasis on lyrical integrity.

Eve goes high-tech

by Heather Neale

It was the Eve of an exciting future for Victoria's high-tech women. To mark their opening in Victoria Friday night, Digital Eve, an international non-profit organization promoting and supporting women in information technology (IT) professions, was celebrating spy style. "Mission: Spy Girl," the launch party held at Victoria's own One Lounge downtown, went off without a glitch, mirroring the huge success the organization has experienced from the day it started.

From a total of three members in June of 2000 to the present count of six thousand world wide, this collection of powerful women clearly has the world in the palm pilot of its hand. The group is not wasting any time either. They've already scheduled a Photo Shop training seminar for the month of October. Such seminars are open to anyone with an interest in the mandate at hand: supporting women in the industry.

"I noticed there wasn't a lot for women in Victoria in terms of IT support and this is a way to be plugged into the community immediately," says Zandra Gutierrez, the director of the launch event, who first got connected in Vancouver, where she resides. "This organization is global; there are chapters all over the world and we are growing fast. In the week since this party was announced in Victoria, our local membership has gone from 19 to 85, and I imagine by the end of the night it will have doubled again."

The group has arranged weekly meetings offering a chance to network and find out more about the thousands of IT opportunities available to women. These meetings also provide a support system for women who already have, or want to start their own business, and a space to talk about issues pertaining to women in the workplace.

The party was a hit, the food spread was exquisite, and the costumes were diverse and sassy. If the party was any indication of things to come, these women are on their way to becoming a driving force in Victoria. For more information about the organization, check out their website at www.Digitaleve.com.

Local band provides music fans with flavourful soup for the soul

by Debbie Willis

The Alma show on Monday, September 17 at Lucky Bar can only be described as a flavourful soup. The long, narrow dance floor at Lucky was packed with mostly UVic students who came to dance to a band made up of guitarists Geoff Gans, Luke Hays and Callum Paterson, and to check out the talents of the musicians who performed along them.

Gans, Hays, and Paterson all play acoustic or classical guitar and djembe drums, with a bassist, drummer and dj backing them up on some songs. But it's not quite that simple. Alma is a band that is hard to define, mostly because they invite an eclectic mix of guests to perform with them. The band, along with most of their friends, put on an energetic show of songs from their first self-titled album.

The boys of Alma call their invited performers and friends "members of their collective." The collective includes Malcolm Sancster on drums, Dave Mossip on bass, classical guitarist Hamish, djs Quinn Best (aka Otis Avery of Lush Plush) and Patty C, guest MC Psy, Matt Morgan the wing man, and a guy known only as Lucas, who according to Hays, is one of the band's sources of positive energy.

The band includes many musicians in their shows because, according to Gans, it adds to the mix.

"It adds flavour, makes a spicier soup — like the one we had today," he said, referring to the home-made soup I was served upon arrival at the house the members of Alma share.

The goal of the band is the expression of energy, says Lucas, speaking for the musicians. "Creativity and imagination influences people to be themselves, be friendly and be kind."

"One of our goals is to bring that to people outside the university," says Gans. "We play to a microcosm: students. It's very contained. We appreciate it but it needs to spread."

If their two gigs of the past week, at Lucky and at Tommy Bahamas on Friday, September 21, were any indication, Alma is reaching a wider audience. But UVic students, who danced their hearts out and sang along at Lucky, might still be possessive of the closest thing they've got to a campus band.

Alma and their friends, especially Quinn Best, are behind the Lebhauft Collective shows that go on every Wednesday at Felicitas. Lebhauft, a (misspelled, they discovered) German word meaning "quick and lively," is an appropriate name for a collective of what Geoff refers to as "a cross-breed of funked-out mutants." The shows, which have been happening since October of last year, are extremely popular, offering an alternative to the usual weekly student tradition of Thursday nights in a dance club. Each week is a different line up of performers: djs, musicians, or anything else that can be thought of.

"It's a big collective of some pretty creative people,"says Gans. "And there's a lot to come from Lebhauft, at Felicitas and around town: interactive stuff and theatre."

But Lebhauft didn't start out as a success when it was in its infant stages.

"We had to coax our friends into coming for the first month," said Hays. "It was a tight group of 15 in the corner and everyone else was getting down on their (chicken) wings. We managed to invade the wing space."

When they played a funky version of their song "Ghost Town" on Monday night, they proved that they're at their best when they're on stage.

So what makes the effort worthwhile? Hays puts it simply:

"Seeing my friends groovin' is definitely my favorite part."

Strang days

by Simon Glezos

In a time when the music industry is particularly indulgent in using words like 'neo', 'post' or 'dirty' as proof that they've come up with the next-big-thing (Read: N'SYNC), one does occasionally come across those rare moments when traditional systems of classification seem inadequate. And in those rare times it is helpful to the beleaguered journalist if the band themselves have already supplied the requisite nomenclature.

Such is the case with Zubot and Dawson who put on a virtuoso performance last Friday night at Lucky Bar. The band trotted out a unique brand of music they've dubbed 'Strang' to save time on having to write down 'roots-blues-country-bluegrass-jazz-ish' every time you want to talk about it. Strang borrows liberally from all the styles of music mentioned, plus a few more for good measure, propelled forward by the duos sheer musical prowess.

Jesse Zubot is a musical chameleon, switching between classical violin riffs and country style fiddle playing, and that's even before he picks up the mandolin. Steve Dawson is a dynamo on guitar, playing a traditional slide acoustic as well as Dobro and Hawaiian guitar. Rounding out the group was Andrew Downing on bass and Elliot Polsky on percussion, providing a strong back for the duo's musical indulgences. Though entirely instrumental, the band's music was strongly narrative, conveying emotions and stories despite the lack of lyrics (Although song titles like 'Enchanted Broccoli Forest' and 'Hot Rod Rickshaw' tend to help.)

All the players were in top notch condition, although perhaps lacking a bit of the comfort and ease that might come a little later on in the tour. Zubot and Dawson's lead work was impeccable, throwing off blazingly fast riffs on mandolin and guitar respectively, effortlessly incorporating traditional melodies and modern tonalities. However, though these solo moments were undoubtedly the most impressive, the most beautiful moments tended to be the subtler ones, the beautifully textured moments, full of emotion and surprisingly dark and evocative harmonies.

There is an unquestionable joy of listening to true musicians, watching not just vague familiarity with an instrument, but rather a complete mastery. Zubot and Dawson provided just such an experience, and doing it with a bit of humor as well. Do yourself a favour, catch them next time they come to town.

Little Fernwood punk antics

by Mike Lecky

THE SHOW
Friday, Sept 21st at Little Fernwood.

THE BANDS
Alcoholic White Trash, Thought Crime, Gym Class Jerks, The Crusties, The Rampant

THE DEAL
Five alcohol-fueled punk rock bands playing punk rock music and moshing it up.

THE HIGHLIGHT
The highlight of the night came during The Crusties set when a young man, similarly dressed to myself but in no way representing me or my opinions and beliefs, dropped his pants and 'bum rushed' the stage.

With his pants hovering somewhere between his knees and ankles, the man ran on stage, attacking the guitarist who deftly stepped aside, avoiding his attacker while continuing to play.

Not willing to give up so easily, the man then removed his underwear as well and lurched at the guitarist again, this time hitting dead on and latching firmly to his legs.

The band continued, unfazed.

A moment or two of struggle and the guitarist eventually fell over as the pantless man climbed on top to shimmy and rub his victory all over the back of The Crusties fallen guitar player.

Eventually the singer and a few audience members joined the heap, and the song ended in a moment of confusion and chaos.

After the set, the bum-rusher had this to say:

"Well, see, first he looked at me funny. Then he spat on me. Then I took of my pants and woah...uh.."

THE LOWLIGHT
See above.

you wanna rub shoulders with rock stars? come write for the Martlet... we'll set you up.

SUB B011

I like to see your booty shake uh-huh 2

by Miranda Post

graphic by Joanna Wong

Life is a drama, as we found out on Sept. 11 and we will find out in the next few months. In the mean time whilst some may be preparing for the apocalypse, some of us may choose to get out and celebrate life.

As the world turns and international relations go to shit, one thing can be sure: the beat will go on and so will the booties that want to shake to it. In case you missed my little bar-star report in a few weeks back, here are a few more Victoria clubs that you can hang at while you wait for history to unfold...(remember *=super sketch, *****=über-bliss).

Vertigo

The big club that is one of Victoria's well kept secrets and most unappreciated venues. As far as sound systems, furnishings and dance floor goes Vertigo could be the Garden City's very own Studio 54.

When big names come to town, Vertigo is the best spot to see them. To see a band/dj at the bar is always interactive. Despite the hugeness of the club there is an intimacy at Vertigo that manages a lovely pirouette between bass-player's-spit-in-your-face-closeness and casual-eye-contact-flirtation that always makes it a great venue.

Variety is also a mantra. You can see honchos like Max Graham or dj Dan rock the stage or your best friend's six month old funk band. On Wednesdays dj Wax D Lux (AKA Liam-I-don't-play-no-goddamn-ABBA-Lux) and Retrowear duo Paul and Sara present on-campus disco beats for fans of all that's polyester and glittery.

Thursdays are the legendary SUB-nite and weekends are the times to hit the live shows. ****

Sweetwaters

To be honest I've never stepped inside of Sweetwaters on a weekend and never intend to.

I'm not looking for a sugar daddy and my male friends aren't looking for sugar mommies. However, like a lot of the top-40 bars in town, Sweetwaters has jumped onto the electronica train and does host a decent Tuesday night ass-shaker called Swerve. (Drinks are stupidly cheap; you can get drunk for $10). For all that's progressive, thumpin and onzh-onzh-onzhish visit Mykee and his big-bells crew for some serious raving at the Tuesday night gigs. Otherwise don't go down those steps unless you're over 35 and 'wooking pah nub in all da rong places' (so I've heard). **

Hugo's

If Hugo's were in a bigger city it would rock. But it's not, so half the time it doesn't.

The weekends are blasé, with a touch of Sweetwaters-syndrome going on, but instead of sporting Izod, the patrons flash their Ralph Lauren tees. Mondays Mindsessions are deeply chill with dj Salamander's downtempo/raregroove. Casa Nova Tuesdays are full of schwinging classic house with Kylee, B. Kidmore and (again, spreading himself around like peanut butter) Liam Lux. Hugo's is a great place to meet for some pre-dancing cocktails and pool. The brew pub-come-nite-club is a nice, wee-bit-more underground alternative to its neighbour to the North, Legends (see last week's article). Oh yeah, the bartenders there are really nice, too. ***

Evolution

Evolution is a paradox. I worked there four summers ago, and seriously there ain't a lot of evolution going on. It hasn't changed much since then. The gritty little bar that used to be a country hoe-down destination is the most unpretentious spot in town. It is an alternative to the mainstream in its lacklustre and prides itself on it. Liquor is always affordable, the service always good and the music mediocre.

Evolution's only exception to its devolution and weird mix of music is Sinister, its Drum and Bass night. Once a weekly event, and Victoria's only D & B night in town, Sinister is now on the first Thursday of the month and the occasional Saturday.

Turntablist resident Alan Quartermain have brought some of B.C.'s best jump-up acts to town. Evolution is also home to Victoria's fetish/pleather scene; just keep an eye out for ads and listings for their whips-optional events. ***

Addendum: Sorry about mixing up One Lounge's 80s night Poo and Bar Victoria's 80s night on Wednesdays with DJ Varius in part one.

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Casey and Finnegan's wake

by Jhenifer Pabillano

EDMONTON (CUP) Ernie Coombs, the man several generations of Canadians knew as Mr. Dressup, died early on September 18 after suffering a stroke earlier in the week. He was 73 years old.

As Mr. Dressup, Coombs became a Canadian children's television icon, entertaining viewers for almost 30 years on CBC. Joined by puppet friends Casey and Finnegan, and many other characters throughout the years, Mr. Dressup entertained thousands of children with bright costumes from the Tickle Trunk and an original list of clever craft activities using everyday household items.

> He never talked down to children. He was always the same on camera as off.
>
> *Lois Pearson*

Lois Pearson, who played piano on the show for 27 years, said Coombs' memory would always be remembered fondly by Canadian children. During an interview with CBC on September 19, Pearson saw the impact firsthand. "Before we went on camera the interviewer said 'You know, it's amazing that we're talking about a dear friend of Canada who's passed away, and we're smiling and laughing, because that's the memory that he's given us all.'"

"He never talked down to children," Pearson recalled. "He was always the same on camera as off. He never did a pretentious stage thing on camera. He took the show at a pace where children could actually do the crafts... He was a very, very sweet man. Very gentle, kind, honest, with the highest of integrity."

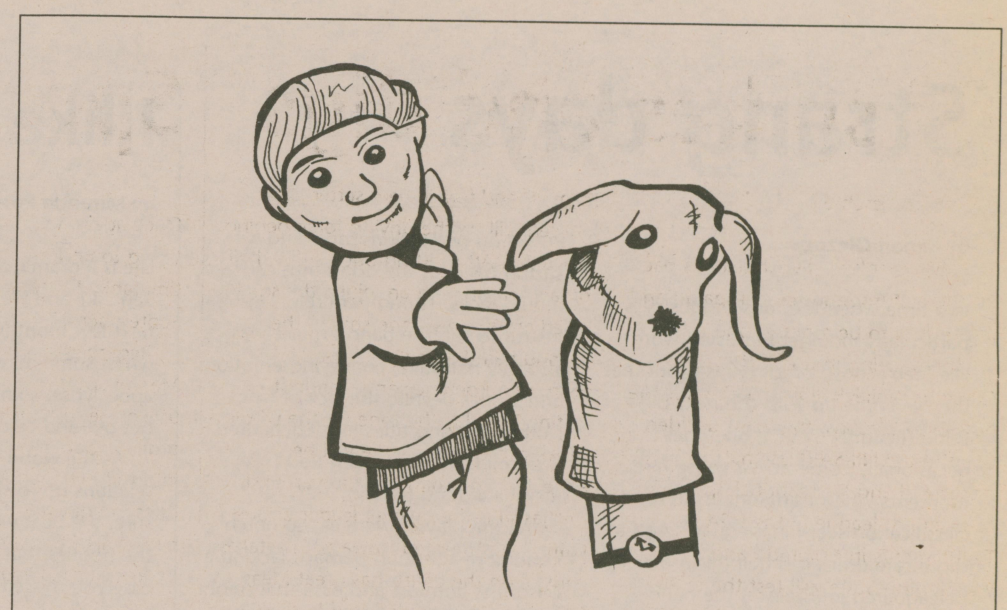
Lilly Barnes, a writer for Mr. Dressup for its entire run, felt Coombs had created a vision of gentle, comforting relationships for his audience. "One of the things we were very stringent about was that there was never a note of sexism or racism or ageism on the show. I think it had an enormous influence in the relationship between Mr. Dressup and the puppets, it was so kind and sensitive and yet not without boundaries."

"He was an uncle figure, a father figure who was sympathetic, empathetic, always hit the right tone. Not that condescending tone of voice that adults can get towards puppets or children."

Coombs moved to Canada in 1963 along with fellow children's entertainer Fred Rogers, who would later star in Mr. Rogers' Neighborhood. Working at the CBC, Coombs eventually developed the character of Mr. Dressup, receiving his own show on February 13, 1967.

After nearly 4000 episodes, the show ended in 1996. Coombs revamped the popular children's tour he had undertaken throughout the show's lifetime and found a new career as an entertainer for audience members who had grown up. "Tales From the Tickle Trunk" advertised, "You grew up with him, now come have a beer with him," and Coombs became a popular guest in university pubs and theatres across Canada.

"It was a little weird to have him tell stories as



graphic by Joanna Wong

though he was talking to adults," said Robroy Schmidt, who saw Coombs at the University of Calgary in 1998. "It was really neat to speak on a somewhat grownup level with someone you looked up to as a child."

For his contributions to Canadian broadcasting, Coombs won the Earle Grey Award in 1994, which recognizes excellence in Canadian television. In 1996, he was also appointed as a Member of the Order of Canada for his achievements.

In addition, Coombs spent over 12 years as the national spokesman for Save the Children Canada, an organization protecting children's rights in Canada and abroad. A statement made on the organization's website said Coombs "brought invaluable exposure to the organization for many years and was deeply committed to our cause of improving the lives of all children through the realization of their rights. ... He will be forever missed, but always remembered."

For students who grew up with Mr. Dressup, the loss of Coombs came as a shock. Brandy Stern, a second-year student at the University of Calgary, said "He's a huge icon of my past. He formed and defined the culture of a generation."

"I grew up with him," agreed another University of Calgary student Myles Chykerda. "He was one of those people you think will always be there and always has been there."

Marissa Ohlssonofsky, a long-time viewer, said she felt a close connection to Mr. Dressup throughout her childhood. "He would make me snacks, I would laugh at his jokes, he would help me make stuff out of paper towel rolls and we would both listen carefully when the Wise Old Owl spoke. I watched every morning while I ate my toast. He will be missed."

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Of spikes and digs

by Iain McLetchie

The UVic men's volleyball team is back on the boat for another campaign and it promises to be a grand one.

After playing in the British Columbia Volleyball Association for the past three seasons, the team decided to enter the NIRSA (National Intramural and Recreational Sport Association) league in the USA. Tournaments in Colorado and Washington State will test the team's physical and mental abilities but will undoubtedly provide a greater challenge for the veteran-heavy squad.

Matt Howard, who is taking over as head coach after previous assistant coaching duties at Camosun College and UVic, is excited about the potential this year's squad already has displayed in practice, and feels the move toward NIRSA will prove to be a good challenge for his team.

> Going to the States offers us more opportunities against some challenging teams.
>
> *Matt Howard, head coach*

"(NIRSA)...will be way better for us. In BCVA it was always the same teams with no new competition. You saw the same guys every time out," Howard says. "Going to the States offers us more opportunities against some challenging teams."

A second-place finish in an elite NIRSA tournament in Utah last February, including two victories over the eventual national runner-up University of Colorado Buffaloes, gave the Vikes an indication of the calibre of play to expect, and also gives this year's group confidence that they will be competitive in the league again. With the nucleus of the team back, including all the starters, there is reason for optimism. As well, with many of the players in their final year of play, the team will be a hard-driven, focused group of athletes.

Despite that good news and a very deep group of recruits, Howard isn't taking things for granted. He has many goals in mind for the team, not the least of which will be a continuing improvement in the team's play.

"We need to continually work on improving on our performances of last year," Howard says. "It's important for us to strengthen all aspects of our game, particularly defensively."

While volleyball is a team game, Howard was also quick to point out some key players on the Vikes. Team captain and fourth-year setter Jason Friesen will be the driving force behind the team. After sitting out the first half of last season with an injury, the squad jelled around his leadership in the second half. Friesen's never-quit attitude on defence and standout setting skills lay the tone for the whole team. More of the same will be expected from him this time around.

"Jason is the definite leader of our team," commented Howard. "He takes control on the court, has great ideas and vision during play, and basically runs the show. As long as he stays healthy, we'll be fine."

Another key for the upcoming season will be the return to form of solid outside hitter Darryl McCrady. McCrady is suffering from knee problems but brings a steadying influence in the manner of great defence and passing when on the floor.

Other key veterans are middles Daryl Cadman and Brett Lockhart, who will both bring strong blocking to the court, as well as hard-hitting Abe Avender.

With depth in abundance at every position, it would normally be tough for the new faces on the team to crack the lineup. According to Howard, playing time won't be a problem for that simple reason.

"We have lots of players who can play so I'll definitely feel free to sub guys in and out whenever. Everyone will get a chance to show what they've got to offer the team."

One of the incoming players who has gotten Howard's attention is Jarret Poitras, a third-year transfer from Okanagan University College. Poitras has also played beach volleyball for Team B.C., and brings the skills acquired on the sand into the indoor game.

"Jarret brings a lot of experience from OUC as a right-side and power hitter, as well as playing great defence. He'll be a good addition to the team."

The team heads up island to Nanaimo this weekend for the Malaspina College Invitational tournament. It will be the first chance for the squad to show what they can do against top collegiate teams and a good indicator of the level of play that the Vikes are capable of playing at.

Sports Trivia

Once again, we know that plenty of you kids out there are trying to find the perfect course that will fill out your timetable. Unfortunately for all of you, the add deadline was September 21, so you're out of luck

Regardless, it is with great pride and hubris that we, the Martlet sports staff, introduce Sports Trivia 201 as a follow-up course to Sportstrivia 101, first offered last spring. In order to determine whether you are eligible for entrance into this elite and highly academic course, a simple 15-question quiz has been prescribed. Those who score 12 or higher are invited to join up.

*Remember, choose the **BEST** answer.*

1. In the wake of the terrorist actions in the USA, sports really mattered this much:
   a. Zip
   b. Zero
   c. Zilch
   d. Not even a little bit
2. UVic supports this many rugby teams:
   a. 0
   b. 1
   c. 2
   d. 3
3. UVic gets the money to support all those teams in this way:
   a. Bake sales at the McKinnon Parking lot.
   b. Potlucks in the S.U.B.
   c. Those labs in the basement of Cunningham? Think grow-op.
   d. I don't know, but I'll bet all the Level II sports at UVic would like to know.
4. Eric Lindros' NHL career can best be summed up in these terms:
   a. Wasted talent
   b. Spoiled baby
   c. Make your own choices, chump
   d. Jellohead
   e. All of the above
5. Who among these illuminaries had the greatest comeback?
   a. Michael Jordan
   b. Mario Lemieux
   c. Ben Hogan
   d. Mike Tyson
6. Doug Flutie won the 1984 Orange Bowl on this last-second pass to Gerald Phelan, a term which has since become standard lexicon in the football world:
   a. Last dance with Mary Jane
   b. Hail, Hail, the gang's all here
   c. Hail Mary
   d. Hail and well met
7. Phil Mickelson, a gambler of some renown, has bet on everything except:
   a. The Super Bowl
   b. Jim Furyk's ability to hole out from greenside bunkers
   c. Leisurely practice rounds of golf with fellow professionals
   d. His own ability to win a major
8. Shaquille O'Neal has penned many nicknames for himself. Which one hasn't he used?
   a. Big Aristotle
   b. Big non-free-throw making bricklayer type
   c. Superman
   d. Shaq-Fu
9. Shaq, despite his free-throw deficiencies, is the best player in the NBA by this measure:
   a. As far as the east is from the west
   b. As far as day is from night
   c. As far as good is from evil
   d. By a margin as substantial as Kobe Bryant's ego
10. UVic men's field hockey players are:
    a. Cooler dudes than those guys that drive around on souped-up mountain bikes
    b. Better athletes than your normal everyday Joe
    c. Suave with the ladies, if my sources are correct
    d. All of the above

Now, since this is officially a 200-level course, we have to add a few toughies.

11. In the movie Field of Dreams, arguably the greatest movie made, the second voice Kevin Costner hears tells him to:
    a. "Ease his pain"
    b. "Show me the money"
    c. "Go the distance"
    d. "If you build it, he will come"
12. What is the doctor's old baseball nickname in Field of Dreams?
    a. Rocket McSteel
    b. Ghost Train Williams
    c. Moonlight Graham
    d. Thunder Gibroni
13. On the third swing of the bat, Mighty Casey does what?
    a. Hits a home run
    b. Strikes out
    c. Hits a grand slam
    d. Has a foul tip
14. "Babe" Ruth's given names were:
    a. Thomas Richard Ruth
    b. George Herman Ruth
    c. Randall Theodore Ruth
    d. Stanley Edward Ruth
15. In the movie Caddyshack, the Dalai Lama grants Bill Murray what on his deathbed?
    a. A slice-free round
    b. A next life as a billionaire oil sheik
    c. Total consciousness
    d. A sense of humour

Answers and scores on page 14

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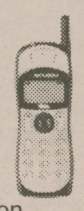

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Injuries plague women's soccer

by Ruth Knoop

An eventful summer consisting of National team, Pacific Coast League and Canada Games play could bring more harm than good to the players and to the overall effectiveness of the UVic women's soccer team.

After an exciting 2000-2001 season which consisted of winning the Canada West conference and a third place finish at Nationals, this year's women's soccer team is finding it a little more difficult to recapture last season's success. In pre-season play, the Vikes won two out of four games, while so far in the regular season, they have tied both of their games against Trinity Western and UBC.

Although slightly disappointed with the slow start, head coach Josée Bureau remains focused and enthusiastic about the season.

"Our goal right now is to get everyone healthy," Bureau says.

Owing to injuries sustained from off-season play, this year's team brought in 13 rookies. Included in this list are standouts Rachael Lovink and Amelie Mercier. According to Bureau, as a defender, "Lovink will make an impact on the team. She is quite physical, and extremely quick." Mercier, a native of Smithers B.C., will provide the much-needed speed up front.

Returning players who will aid in the Vikes quest for victory are captains Gillian Bigsby, Liane Walker and Joann Nash. Nash begins her third year as a CIS Tournament All-Star, and will wreak havoc on the opposing defences in her forward position.

Centre-midfielder Wanda Rozwadowska, also commencing her third season with the Vikes, will use the experience she gained playing with the National World Cup Team this summer to help strengthen the team both on and off the field.

Assisting Bureau with coaching this season will be assistant coaches Tera Kasubuchi and Mark Fisher. Fisher's focus will be on defensive play and goalkeeping.

Despite being winless so far in the season, Bureau is not discouraged.

"It is a pretty good start for such a young team," she commented.

Playoffs and Nationals are the overall goal for the team this season. However, that will not be simple. Teams from Calgary, Saskatchewan, Alberta and UBC will definitely provide good competition.

So, will the team be able to overcome injury and make a repeat journey to nationals? Bureau believes so: "We have the potential to do well, but the experience will question our placement."

Fan support is always appreciated, so check out the Vikes this Thursday at the first home game against the University of Alberta Golden Bears. Game time is at 6 p.m. at Centennial Stadium.

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LOOKING AT THE BOOK, *IS THE HOMOSEXUAL MY NEIGHBOUR?* HOSTED BY OUR RAINBOW WELCOMING GROUP

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The Inner Harbour Review is taking submissions in all genres for 2002 edition.

Please do not put your name on the works themselves, but rather include a separate cover letter.

Send submissions to: The Writing Student Union
Re: The Inner Harbour Review,
Attention: Editor
c/o The Writing Department
University of Victoria,
Box 1700
Victoria, BC V8W 2Y2

Deadline Nov. 1, 2001

Sports roundup

Women's Soccer

Calgary 3 Victoria 0

The number two-ranked CIS team, University of Calgary Dinos, blanked the defending Conference Champion University of Victoria Vikes 3–0 in Canada West women's soccer.

Jessie Norrie gave Calgary a 1–0 lead on a penalty kick six minutes into the game after Calgary's Leanne Pelosi was hauled down inside the penalty box.

Hema Chengkalath increased the margin to 2–0 at the 63-minute mark; scoring on a cross from Pelosi. Rookie Jessica Horning closed out the scoring two minutes later.

Calgary pressed hard for more goals, but Victoria keeper Morgan Leverman made several key stops. Goaltender Taryn Swiatek recorded her fourth shutout in as many games for Calgary.

Lethbridge 2 Victoria 3
UVic scorers: Annie Gallie, Melissa Dekker, Kate Hamilton

Men's Soccer

Victoria 4 Calgary 1

The defending CWUAA champ Vikes struck early and rapidly in the men's game. Jason Owen gave the Vikes a 1–0 lead six minutes into the game and set up Nico Craveiro two minutes later, giving Victoria a 2–0 lead before the game was 10 minutes old. Owen set up Sean Battistoni six minutes into the second half, increasing Victoria's margin to 3–0.

The Dinos scored their only goal from Jon Remner at the 75 minute mark, cutting the margin to 3–1, but Adam Roe restored the Vikes three goal margin, closing out the scoring just under three minutes later after taking advantage of a Calgary defensive error.

Victoria keeper Jordan Robinson was steady in the Vikes net throughout the game.

Lethbridge 0 Victoria 1
UVic scorer: Jason Owen

Men's Rugby

Vikes 22 Castaway-Wanderers 20

The UVic Vikes faced the Castaway-Wanderers Saturday afternoon at Wallace Field in BCRU action. The Castaway-Wanderers, based in Oak Bay, came on strong early to gain a 13–0 lead, including a try, by the end of the first half.

The Vikes speed yielded points early in the second half with Tyler Wish gaining the first try for the Vikes. Under sustained pressure, good kicking by Ed Fairhurst and tries scored by Jordan Feenstra and Scott McKendry allowed UVic to tie the game 20–20 late in the going. A successful conversion in the dying seconds by Fairhurst gave the Vikes their first win of the BCRU season.

The Vikes season record is now 1–1. Their next game is Sept 29 at 3 p.m. at Wallace Field against the UBC T-Birds.

courtesy John Wakefield

VIKES Athletics

SCOREBOARD

Women's Field Hockey
Canada West Tournament #1

Final Standings:

	W	L	T	P	GF	GA
British Columbia	4	0	0	8	11	2
Victoria	2	1	1	5	7	4
Alberta	2	2	0	4	3	4
Calgary	1	2	1	3	4	4
Manitoba	0	4	0	0	0	11

UVic Scores:
UVic 1 Alberta 0
UVic 1 UBC 3

Women's Volleyball
TWU 3 UVic 0 (25-19, 25-21, 25-23)
SFU 3 UVic 0 (30-13, 30-20, 30-18)

This week in sports

HOME

SOCCER–W	Thursday Sept. 27 Centennial Stadium	vs. ALBERTA 6:00PM
SOCCER–M	Thursday Sept. 27 Centennial Stadium	vs. ALBERTA 8:00PM
RUGBY–M	Saturday Sept. 29 Wallace Field	vs. UBC 3:00PM
VOLLEYBALL–W	Saturday Sept. 29 McKinnon Gym	vs. SEATTLE 7:00PM
SOCCER–W	Sunday Sept. 30 Centennial Stadium	vs. SASKATCHEWAN 2:00PM
SOCCER–M	Sunday Sept. 30 Centennial Stadium	vs. SASKATCHEWAN 2:00PM

AWAY

X-COUNTRY	Saturday Sept. 29 Bellingham, WA	@ WWO Invitational
RUGBY–W	Saturday Sept. 29 McDonald Park	vs. JAMES BAY 11:30 AM

Do you like sports? I do. You know, my first sporting event was a magical moment. I thought, "Damn, wouldn't it be fun to jump this railing and beat up the referee?"

Come be one with *the Martlet.*

BILLBOARDS

ON CAMPUS

Amaranth, the organic food-buying collective, is not gone. We have moved into VIPIRG – B122 in the SUB. Drop by for information on food-related issues and keep your eyes peeled for the first order deadline.

National Depression Screening Day University Health Services (use emergency entrance) **Thursday Oct. 4.** Drop in from 10 a.m. to 1 p.m. UVic students, faculty and staff welcome.

The Writing Student Union presents its first student reading of the semester on **Thurs. Sept. 27** at 7:30 p.m. in FIA 103. Come and see, hear, taste, touch, and smell what our brightest writers have to say.

OFF CAMPUS

Big Tree Rainforest Tours – Volunteeropportunities in town or trails.Sat/Sun daytrips Walbran-Carmanah, 381-1141 carmanah@pacificcoast.net.

VOLUNTEERS

The Victoria Women's Sexual Assault Centre is currently accepting applications for their crisis line volunteer training. Women interested in supporting survivors of sexual violence call 383-5545 to sign up for an information meeting on **Oct. 3** from 6-7 p.m.

Volunteers wanted by Blanshard Community Centre for two youth programs. Training provided. For information phone Kristine/Shayne @ 388-7696 or Sylvia @ 382-0627.

ANNOUNCEMENTS

United Way Fundraiser at Legends on Douglas Friday September 28th. Advance tickets available at the SUB and tickets sold at Legends at the door between 9 and 10:30 go to the United Way. Money raised will go to the United Way of Greater Victoria addressing issues such as poverty, substance abuse, family stress and breakdown, isolation and loneliness and violence and the United Way of America National Response Fund for the tragedies that occurred in New York and Washington. Please come out and support the United Way. You can buy tickets at the SUB main entrance today and tomorrow. There will be cheap drinks and door prizes.

Ride your bicycle with confidence. Bike skills courses available at http://www.biketoworkvictoria.ca/courses.html or 920-5705.

Zapatista, Anarchist, Earth First! and Black Bloc videos all hide out at Haultain Video, 1508 Haultain 592-5124.

English lady in Scotland seeks pen friend in teaching profession, must be 60+. Phone 011441738630275

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TUTORS

Deadlines looming ominously? Essay writing and research coach available. $20/45 min. Results guaranteed. Tamara Koltermann, B.A. (Hons), M.A. 595-0323.

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1987 Dodge Duster, air cared, $900 o.b.o. Call Benny at 382-2337.

1996 Chevy S10 truck with canopy, 4 cyl., automatic, metallic teal, lady driven, mint condition 50, 000 km. $10, 500. Phone: 370-2977.

Queen sized futon mattress in very good condition. Must pick up. Call Jill at 519-0674

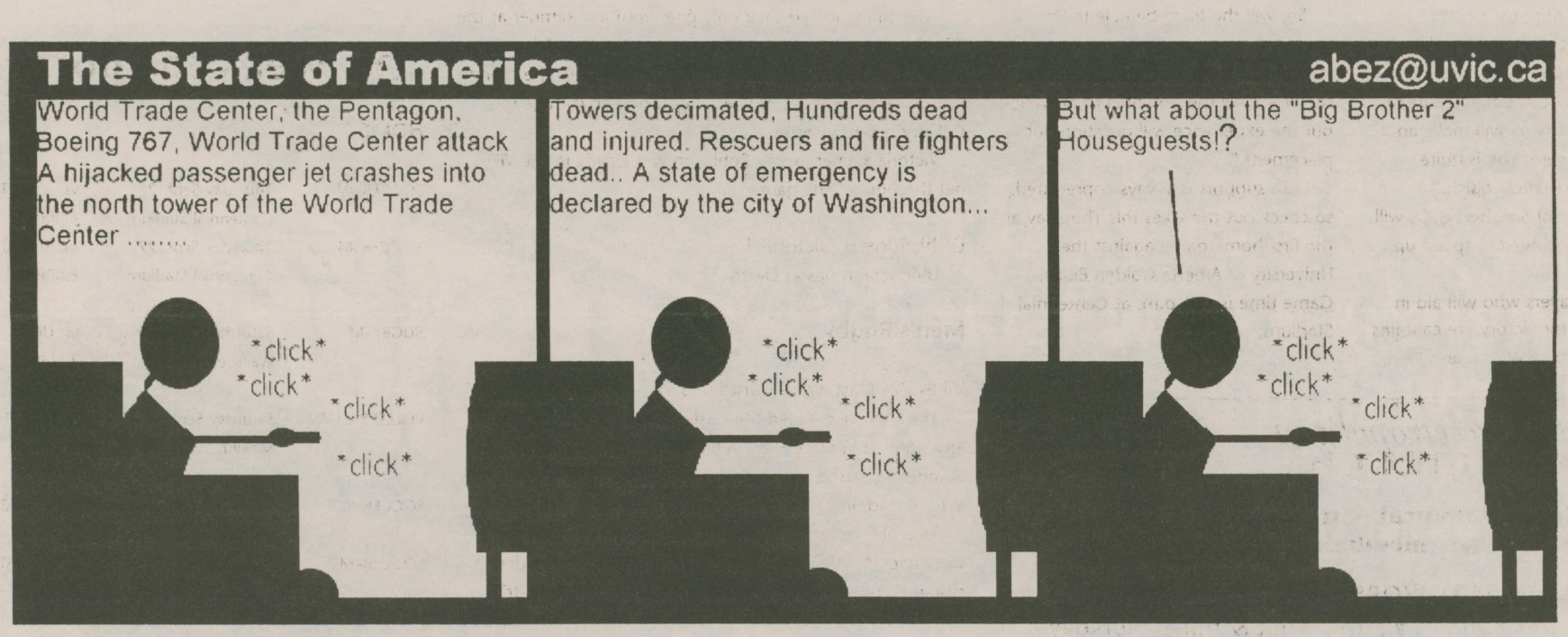
Vancouver Island Recreation Map, backroads, hiking trails, campsites, mountain bike parks, insets Carmanah-Walbran, Juan de Fuca Trail and Nahmint.. $10 to CFS, 1431 Richardson St., Victoria, V8S 1R1.

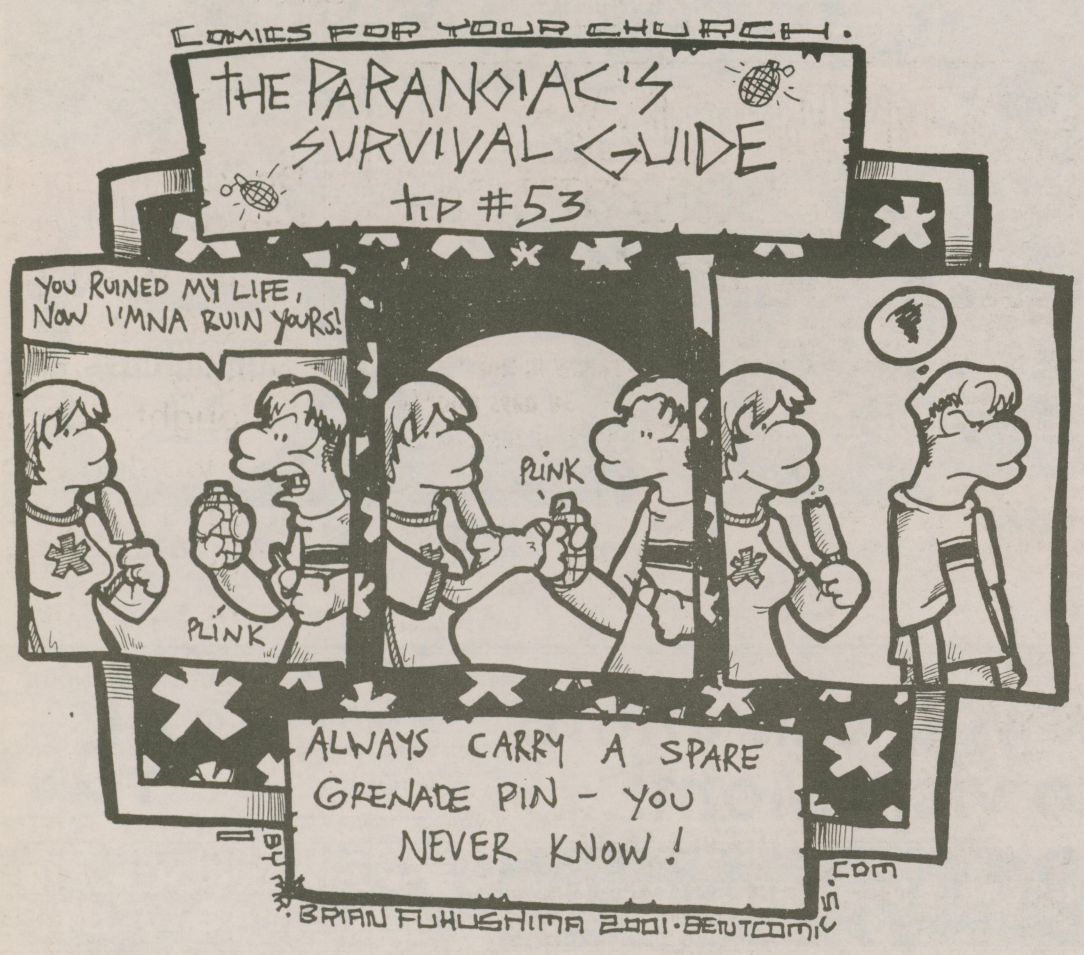
HEY YOU

Chloe: All work is prostitution. That's what I meant to say. brandonwerks@hotmail.com

I think I owe one of these to a certain "lone dark stranger" with an intense gaze and an inclination towards haikus about pepperoni. I wish I could suspend my doubting mind and just let the magic dazzle.

Sweetpea. Thank you for not giving up. We have our whole lives to live. I love you larger than the state you've named me after. I love you flexibly. Texas.





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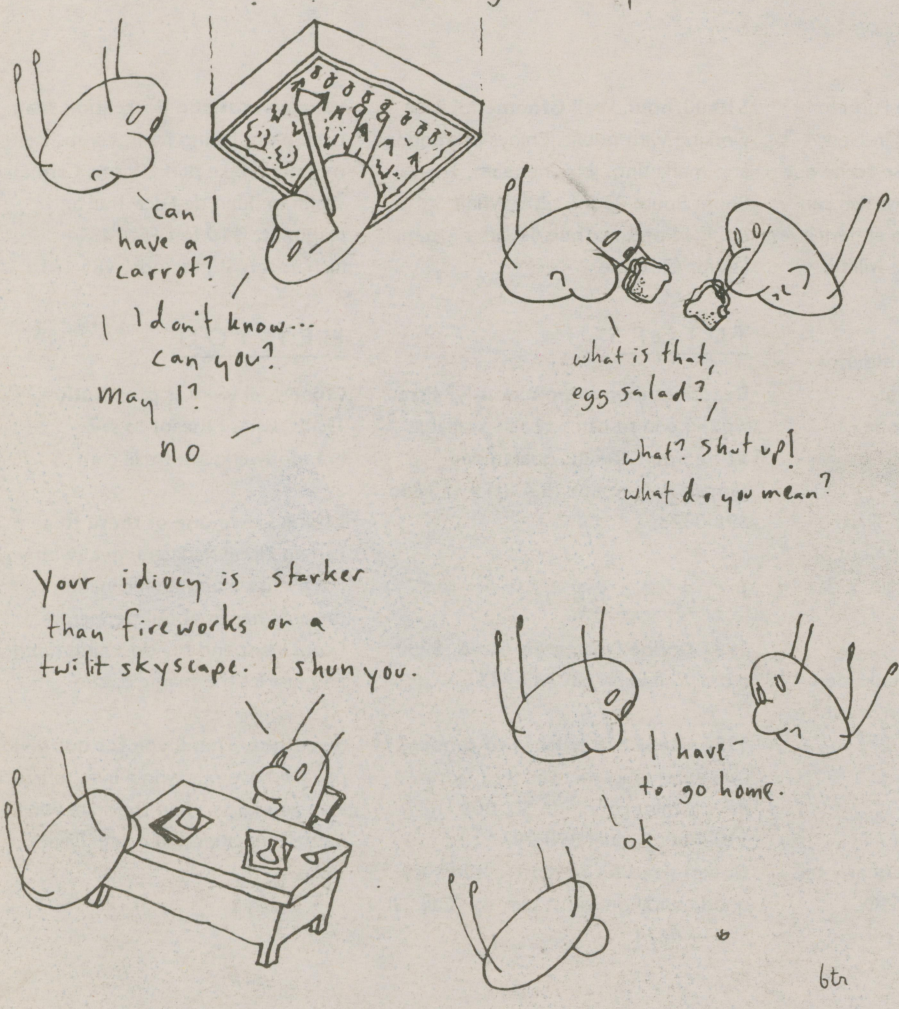

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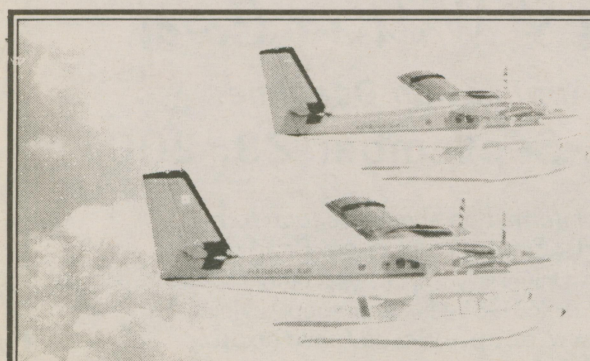

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agent

THE FUTURE WORLD DEPENDS ON YOU

A PUBLICATION OF YOUR STUDENT NEWSPAPER

fall 2001 issue 1

flashing lights marcel dzama night crawlers music venues

computer virus cultura obscura the business of academic freedom videogame culture nardwuar steven heller gabino

THE September Issue

The buck starts here.

Une question de finances.

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Canada

CONTENTS

features

10. .....Profs or profits?
The business of academic freedom. *agent* investigates the close ties forming between universities and corporations and the stifling effects these ties are having on academic freedom on Canadian campuses. Are the recent cases at University of Toronto and Simon Fraser University just the tip of the iceberg?

20. night crawlers
.....Not much of a night owl? Ever wondered what it's like to work the graveyard shift? Night Crawlers explores the work shifts between dusk and dawn, the time on the clock rarely seen.

32. flashing lights
.....Earlier this summer Toronto-based band the Flashing Lights embarked on a summer tour in support of their long-awaited second album *Sweet Release.* The band's frontman Matt Murphy talks to *agent* about making music, missing classes and being the last one in the shower.

regular departments

2. ego
.....contributors/ masthead

4. editor's note
.....a word from lisa

6. briefs
.....hot news bytes

8. guest editorial
.....nardwuar

9. stats & facts
.....the dorm room

14. hot music
.....Gabino's picks

15. under 29
.....marcel dzama

16. geek
.....history of the computer virus

18. geek
.....web watch

19. geek/how to
.....e-mail

26. pulse
.....videogame 101

28. pulse
.....cultura obscura

29. pulse
.....be famous

31. pulse
.....cooking

36. design
.....steven heller

37. under 29
.....anna dashtgard

38. postcard
.....ireland

40. back page
.....chul-ahn jeong

agent
Issue Three, Fall 2001

EGO

Co-ordinating Editor	Lisa Whittington-Hill
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A SERVICE OF THE CANADIAN FEDERATION OF STUDENTS

september 2001
volume 2 issue one

editor's note

Welcome to *agent.* This is not just any magazine. This magazine belongs to you. *Agent* is a magazine by students, for students. Some of you may already be familiar with *agent* based on the two issues we published last year. *Agent* is different from other "student" magazines you may see on campus. Our magazine is a product of Canadian University Press (CUP), a co-operative of more than 70 student newspapers. Unlike other "student" magazines, agent is produced by and owned by students.

Agent is truly national in scope. We draw on writers, illustrators and photographers from universities and colleges across Canada, which is another one of the things that makes us truly unique.

Agent was launched last fall and produced two issues during the academic year, this year we'll be publishing four issues. Last year, *agent* covered everything from freedom of expression on campuses to the sport of disc golf. We taught you how to avoid procrastination, explored the advantages and disadvantages of online learning and investigated the links between campus cafeterias and the for-profit prison industry.

The feedback we received from our first two issues was positive. Readers found the content intelligent, informative and entertaining. We hope to continue the good work this year, covering what's happening on your campus and on other campuses across the country. Reporting on those issues that affect you as a student. We hope to be the country's top student and youth magazine and the first place you turn for news, analysis and investigative coverage to help you make sense of the world around you.

We also hope to have some fun along the way. With this issue we've made some changes to the magazine's sections, as well as to the design. We'll probably make some other changes throughout the year as we try new ideas on for size.

Have a look through the magazine. We're curious to hear what you think of *agent.* Please forward comments, criticisms, suggestions or words of praise to agent@cup.ca. Remember this magazine belongs to you. If you would like to be a part of *agent* the best place to start is with your local student paper. By getting involved with your local CUP member paper, you can also be a part of *agent.* As this issue's guest editorialist reminds us, you never know what you'll learn or what opportunities you'll get through involvement with campus groups, whether that be your student paper, the chess club or maybe even *agent.*

As the school year begins, remember there is so much more to university then just classes. You are paying a lot of money to attend university so make sure you get the most out of it. Learn all you can, challenge everything you can, speak out and have your voice heard. *Agent* will strive to be with you every step of the way. We look forward to it.

Thanks for reading *agent.* Our next issue will be out in November. Until then, you can visit our Web site at www.agentmag.ca

Lisa Whittington-Hill
Co-ordinating Editor

agent
THE FUTURE WORLD DEPENDS ON YOU

Dave Alexander is the editor-in-chief at the *Gateway* newspaper at the University of Alberta in Edmonton. He is a film studies major and English minor who likes to make short films and earns a few beans doing entertainment writing on the side. An unhealthy fascination with the seedy side of Canadian cinema has led him to discover Canuxploitation.

1. What's one piece of advice you would give to students?
Absolutely no classes before 11:00 a.m.
2. How would you spend your fifteen minutes of fame?
Answering questions about how I would spend my 15 minutes of fame.
3. What would your autobiography be called?
A Few Hundred Pages of Single-Ply
4. What's the last Web site you checked out?
hateeverything.com or dorkoftheday.com
5. What's the first videogame you ever played?
Something prehistoric on either the Atari 2600, Colecovision, or Intelevision.

CONTRIBUTORS

Marcus Bence
Marcus has been with the *Gateway* for 3 years. This is his second year as photo editor. Being a night crawler himself, he was quickly accepted by his subjects. So much so, in fact, that he managed to *receive a donair, a coke, a cab* ride and an English toffee cappuccino all for free.

Kevin Matthews used to be editor-in-chief of *The Manitoban* (at the University of Manitoba), but now he sleeps nightly. He currently designs and manages *Canadian Dimension* magazine. This was his first contribution to *agent*.
Kevin just completed a BFA at U of M. He is involved as a writer and artist in the Winnipeg visual art scene and has been enchanted by Marcel Dzama's work for years.
1. What's one piece of advice you would give to students?
Lots of chocolate and naps.
2. How would you spend your fifteen minutes of fame?
Naked and grinning. They'd probably cut me off before fifteen minutes.
3. What would your autobiography be called?
Unfair In My Favour
4. What's the last Web site you checked out?
www.brokenpencil.com
5. What's the first videogame you ever played?
Breakout!

Michael Wharmby
This is Michael's second year with the *Gateway*. He has recently graduated with a finance degree. Michael found the photo assignment challenging since he had to stay awake all night long.

Leisha Sagan is finishing a two-year stint as editor-in-chief of the *Omega* (University College of the Cariboo). Writing about alternative and mainstream culture in videogaming gave Leisha a chance to explore one of her favorite arts topics while doing what she likes to do best on a Saturday morning, lounge around and play video games. Too bad a student loan doesn't pay for game rentals.
1. What's one piece of advice you would give to students?
Don't be afraid to stand up for yourself in whatever you do. Education is about more than just learning; it's about developing thoughts and opinions.
2. How would you spend your fifteen minutes of fame?
I'd use the opportunity to stir up a little trouble. Let's, get something going here. That, and use any money I get in the process to travel a little.
3. What would your autobiography be called?
The Bare Bones: Skimming rocks into Texas Creek
4. What's the last Web site you checked out?
www.forgetmagazine.com
5. What's the first video game you ever played?
Super Mario Brothers

Sarah Haddow
This is Sarah's fifth year volunteering for the photography department at the *Gateway*. (The U of A student newspaper). Sarah has graduated and now works as an occupational therapist. Sarah enjoyed meeting the many diverse and interesting characters of the night and is relieved that she avoided singing a karaoke song.

Students beat the real thing

Two British Columbia student newspapers declared victory earlier this summer after winning a landmark legal challenge to have details of an exclusivity agreement between the University of British Columbia (UBC) and Coca-Cola made public.

The *Ubyssey* and *Capilano Courier* took legal action five years ago after an access-to-information request to view the contract was denied. The ruling is considered precedent setting since similar contracts at other universities remain secret.

The exclusivity agreement at UBC gives Coca-Cola the exclusive right to sell soft drinks on campus for a 10-year term, ending in 2005. In return, the company will pay the university $8.5 million. The university is required to consume nearly 34 million cans or bottles of Coke during the term of the contract.

Campus activists declare victory

Last fall *agent* reported on the ties between campus cafeterias and the for-profit prison industry. The article highlighted the work student activists were doing to draw attention to and break these ties on their campuses. It seems there may be cause for celebration.

In May, French multinational Sodexho Alliance, which had recently bought out food service company Sodexho Marriott Services (SMS), sold its shares in Corrections Corporation of America (CCA), a private prison company which manages 65 private prison facilities. SMS is North America's largest institutional food services provider, holding contracts with more than 60 Canadian universities and colleges and over 500 in the U.S. Sodexho Alliance previously owned only 48 per cent of SMS's stock. Sodexho's divestment of CCA shares follows campaigns on North American college and university campuses, including U of T and Montreal's Concordia University, aimed at pressuring the company into selling its shares in CCA.

agent

THE FUTURE WORLD DEPENDS ON YOU

Lofty tuition despite big revenues

Canadian universities are raking in record income, but students are somehow still paying more and more to go to school. Statistics Canada reports universities collected a record $14.9 billion in revenue in 1999/00 – an increase of $2 billion over the previous year.

Despite the jump, students paid $256 million more in tuition and related fees during the same period. Statscan reports much of the universities' ballooning revenues can be attributed to an increase in government funding. The three levels of government gave $1.1 billion, or 15 per cent, more to universities in 1999/00 than the year before.

Education groups are nonetheless quick to point out that governments are currently funding universities at the same level the institutions received years ago. According to the Canadian Association of University Teachers, provincial spending on colleges and universities would need to increase by $2 billion just to bring funding up to 1992/93 levels.

Disney wins top honor at sweatshop awards

Citing disturbing labour practices overseas, The Maquila Solidarity Network (MSN) named Disney "Sweatshop Retailer of the Year." The MSN pointed to a report documenting working conditions in 12 Disney supply factories in China. According to the report, migrant women making Disney toys and clothes are forced to work up to 16 hours a day, six or seven days a week, for as little as $90 Cdn a month. Disney denies the alleged labour abuses, saying they don't own the factories that produce Disney products, but rather contract it out to manufacturing outlets. A mock awards ceremony was held in late June to honour Disney and other award winners, including Wal-Mart and Liz Claiborne.

Loans Program recognizes some same-sex partners

Same-sex common-law partners are now entitled to the same benefits as opposite-sex common-law partners under the Canada Student Loans Program. As of August 1, the Loans Program recognizes two people who have been living together in a conjugal relationship for at least a year as a common-law couple. The definition of a spouse, however, has not changed. The Loans Program will continue to use the term spouse to refer only to a person of the opposite sex married to the borrower.

Get the weather with breakfast

A design student at Brunel University in the UK is helping others make sure they don't get caught in the rain on their way to school. For his final-year project, Robin Southgate developed a weather-predicting toaster programmed to toast bread according to the weather outside. Southgate programmed the toaster to automatically check current weather conditions on the Web. The machine then toasts one of three patterns on the bread, letting the user know whether it's sunny, cloudy or raining.

Students still smoking

Students and other young people continue to light up more than any other demographic, Statistics Canada reports. The Canadian Tobacco Use Monitoring survey, released in the spring, found that 35 per cent of men and 30 per cent of women between the ages of 20 and 24 smoke. Only 24 per cent of the general population are smokers. A Health Canada spokesperson said many young smokers give up the habit as they age.

APEC report slams police

The long-awaited report on police conduct at the 1997 APEC summit in Vancouver was released last month, slamming the RCMP for incompetence and actions that violated protestors' constitutional rights. In his 453-page report, inquiry commissioner Ted Hughes also criticized the federal government for trying to interfere with police operations. Demonstrators filed 52 formal complaints over police actions at the summit. Protestors, many of them students from the University of British Columbia, complained of being pepper sprayed and strip-searched without cause.

AGENT NEWS BRIEFS

An update on all the news you may have missed over the summer

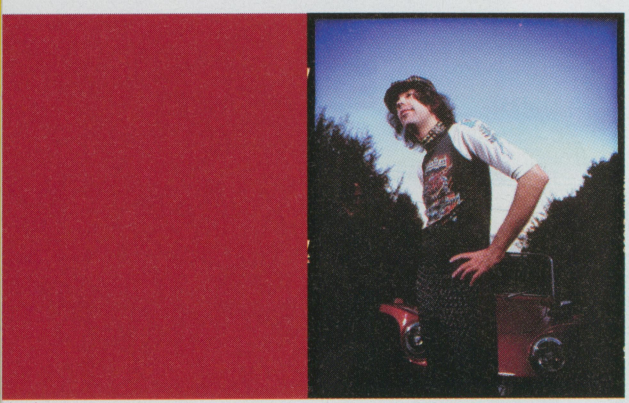
Briefs compiled by **Dave Leibl and Lisa Whittington-Hill**
Photo by **Adam Rankin**

YOU DO THE MATH

Seeking out stimulation with Nardwuar the Human Serviette

Nardwuar the Human Serviette is a journalist, CiTR radio personality and member of the Canadian band the Evaporators. He has been befriended by Courtney Love, told to fuck off by Beck and almost been beat up by Skid Row's Sebastian Bach.

In addition to all this, he also once asked former Soviet leader Mikhail Gorbachev who, of all the political figures he had encountered, wore the largest pants. Check out nardwuar.com for transcripts of his interviews. Each issue of *agent* Magazine will feature a different guest editorialist. If you have suggestions as to who you would like to see in this space please e-mail agent@cup.ca.



Little did I know that through CiTR I would be able to interview everyone from Mikhail Gorbachev to Kurt Cobain

I hate math, but I love numbers. Especially the digits that come together to create 1986, the year I entered the University of British Columbia (UBC). I guess to some I only lasted in "proper" university for two days. Proper university? That to me is like going to class, studying and doing nothing else. No, I am not a dropout. I graduated with a BA in Canadian history from UBC in 1990.

What happened to me? Well, let's lay the blame on the bands UB40 and the Fine Young Cannibals. On my second day of university they played UBC's War Memorial Gymnasium. Before the gig my buddies and I wanted to get wasted. Being underage and all it wasn't gonna happen in the student pub; however, maybe it would happen at the beer garden hosted by CiTR 101.9 fm, the campus radio station. So with the promise of beer we wandered into the Student Union Building's "Party Room" for CiTR's "Brews-cast." Needless to say, I was served no problem. Except there was just one hitch, I was pressured into joining the station. Well, not exactly pressured, but encouraged to join possibly the greatest radio station in the world. Me? A teenage zit loser? Yes.

All the training would be provided and I didn't just have to be a DJ. I could do news, sports, arts, production or writing for the station's program guide, *Discorder*. I could even do as little as eating my lunch in the station's lounge. There were so many options. The fine folks at CiTR gave me a membership form and told me to bring it back the next day, my third day of university. I joined CiTR and that was when it all changed. I think it's the greatest thing I've ever done in my life. Hell, it is my life. And I truly believe there are other CiTRs out there for you to join.

No silly, I don't mean you should only join the campus radio station. I mean you should actively seek out those other clubs that will provide you with hours of stimulation. It may take a while though. I ate lunch in the CiTR lounge for a year before I got a radio show. But, what's the rush?

Little did I know that through CiTR I would be able to interview everyone from Mikhail Gorbachev to Kurt Cobain, from Dan Quayle to Courtney Love, from Timothy Leary to Ron Jeremy, from Iggy Pop to Jean Chrétien, from Snoop Doggy Dogg to Sloan, and from James Brown to Reveen.

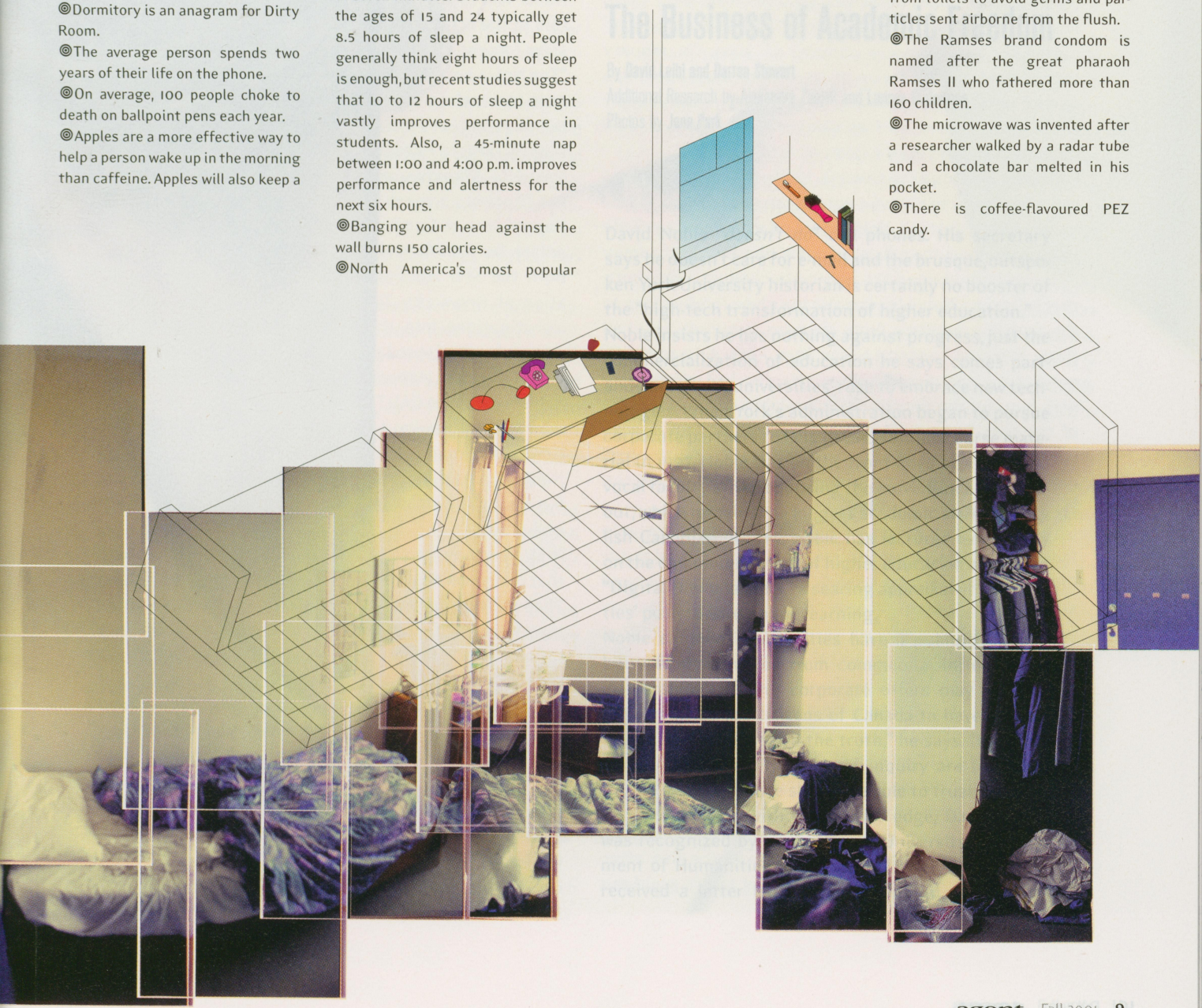
All this through a campus station. Not some top 40 lame-ass joint. No, through the student, I repeat, student radio society. Aside from the "journalistic" part, through CiTR I have also met the nicest, warmest and kindest people. Now it is time for you to do the math dear readers. If a dweeb like me can still be hooked on some campus club after 15 years, there must be something stupid going on. Like you reading this editorial. Now go out and join a club!

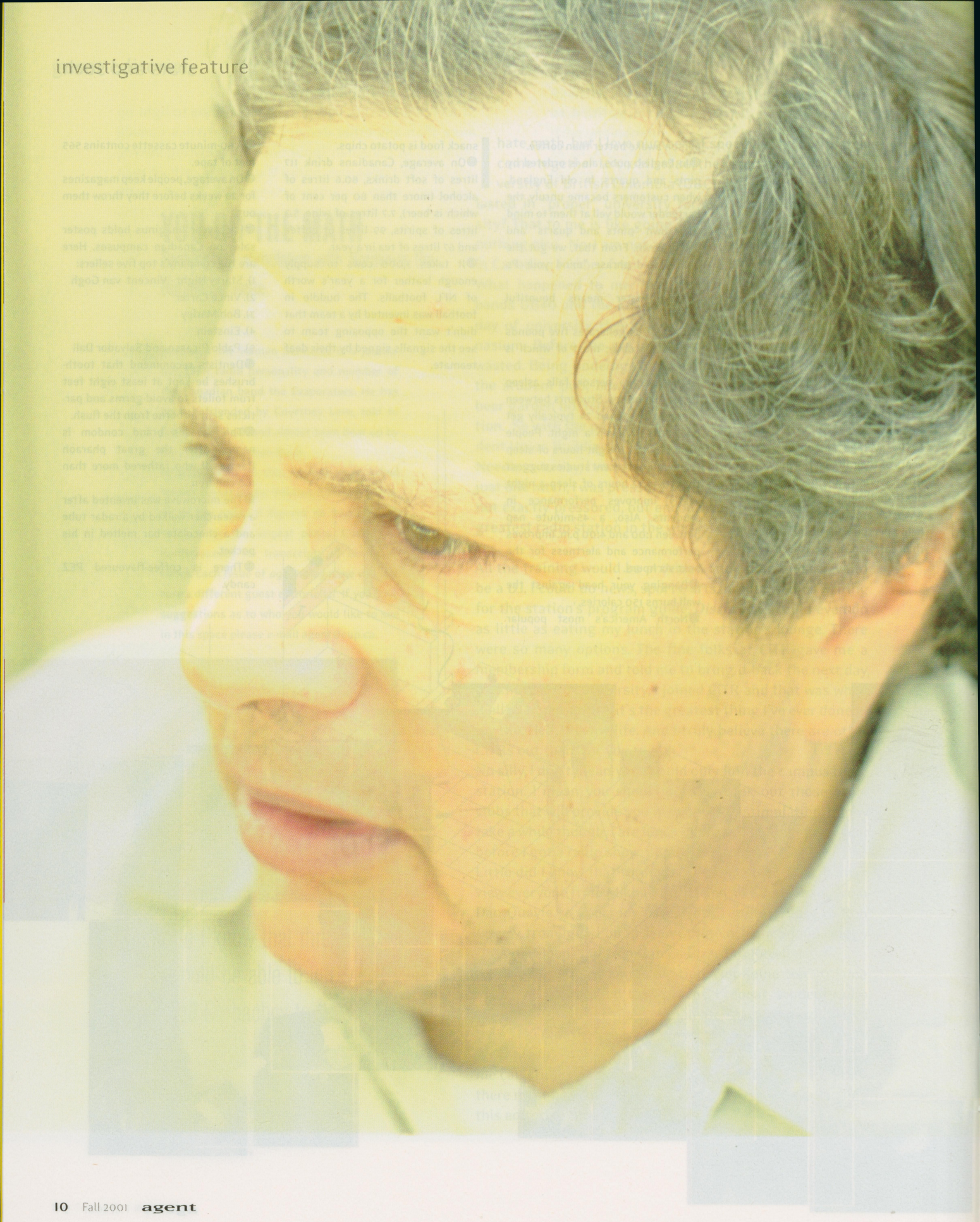
FACTS AND STATS FUN WITH AGENT

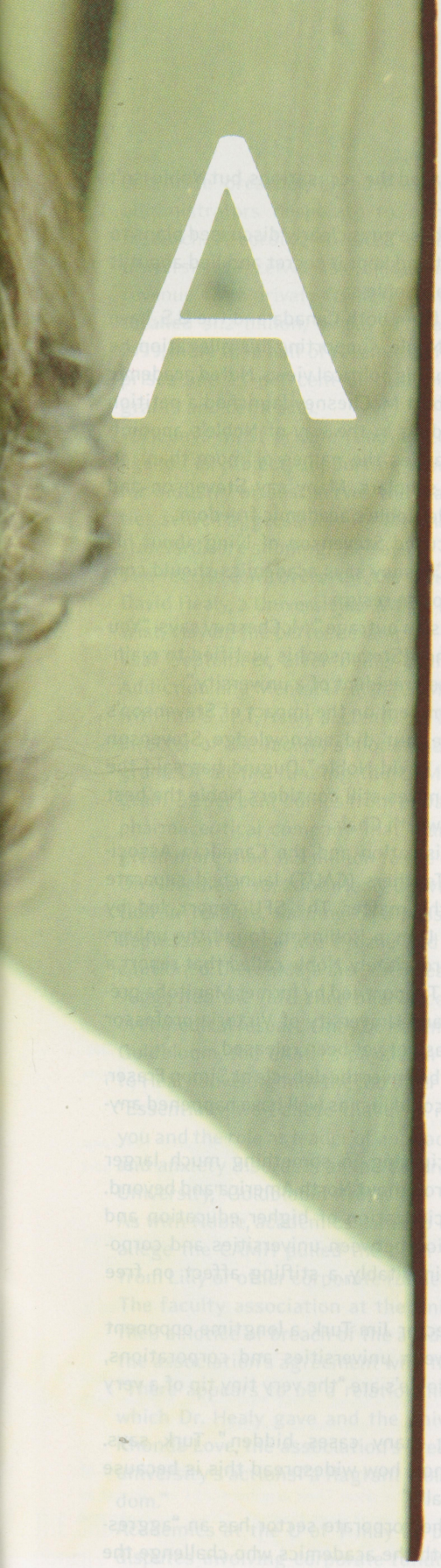
Compiled by **John Sinopoli**
Illustration by **Justin Damer**

What do all the facts and statistics listed below have in common? They either relate to items that can be found in a student's dorm room or to activities that could be taking place there.

◎During his entire lifetime, Herman Melville's timeless classic of the sea, *Moby Dick*, only sold 50 copies.
◎Dormitory is an anagram for Dirty Room.
◎The average person spends two years of their life on the phone.
◎On average, 100 people choke to death on ballpoint pens each year.
◎Apples are a more effective way to help a person wake up in the morning than caffeine. Apples will also keep a person awake better than coffee.
◎In English pubs, ale is ordered by pints and quarts. In old England, when customers became unruly, the bartender would yell at them to mind their own "pints and quarts" and settle down. From that, we got the abbreviated phrase "mind your Ps and Qs."
◎Alma mater means bountiful mother.
◎Each of us generates five pounds of waste a daily; most of which is paper.
◎The average person falls asleep in seven minutes. Students between the ages of 15 and 24 typically get 8.5 hours of sleep a night. People generally think eight hours of sleep is enough, but recent studies suggest that 10 to 12 hours of sleep a night vastly improves performance in students. Also, a 45-minute nap between 1:00 and 4:00 p.m. improves performance and alertness for the next six hours.
◎Banging your head against the wall burns 150 calories.
◎North America's most popular snack food is potato chips.
◎On average, Canadians drink 117 litres of soft drinks, 80.6 litres of alcohol (more than 80 per cent of which is beer), 7.7 litres of wine, 5.3 litres of spirits, 99 litres of coffee and 67 litres of tea in a year.
◎It takes 3,000 cows to supply enough leather for a year's worth of NFL footballs. The huddle in football was invented by a team that didn't want the opposing team to see the signalls signed by their deaf teamate.
◎A 60-minute cassette contains 565 feet of tape.
◎On average, people keep magazines for 29 weeks before they throw them out.
◎Each year Imaginus holds poster sales on Canadian campuses. Here are the company's top five sellers:
1). Starry Night - Vincent van Gogh
2). Vince Carter
3). Bob Marley
4). Einstein
5). Pablo Picasso and Salvador Dali
◎Dentists recommend that toothbrushes be kept at least eight feet from toilets to avoid germs and particles sent airborne from the flush.
◎The Ramses brand condom is named after the great pharaoh Ramses II who fathered more than 160 children.
◎The microwave was invented after a researcher walked by a radar tube and a chocolate bar melted in his pocket.
◎There is coffee-flavoured PEZ candy.







NOBLE MATTER

The Business of Academic Freedom

By **David Leibl and Darren Stewart**
Additional Research by Alexandra Zabjek and Larissa Ruderman
Photos by **Jenn Park**

David Noble "*doesn't do*" cell phones. His secretary says he doesn't care for e-mail and the brusque, outspoken York University historian is certainly no booster of the "high-tech transformation of higher education." Noble insists he has nothing against progress, just the commercialization of education he says comes part-and-parcel with universities' rush to embrace new technologies. When York's administration began to pursue corporate partners to help develop online course material in 1997, Noble was on the front lines of a long and vocal faculty strike opposing the move. Since the walkout, which remains the longest academic strike in English Canadian history, Noble has lectured extensively on the commodification of higher education and wrote "Digital Diploma Mills," a searing appraisal of universities' push toward online learning.

Noble contends universities have a public responsibility to remain free from commercial influence no matter how enticing corporate offers may be. "It's important for the citizens of Canada to have institutions that can tell them the truth," he says. "Freedom of expression and freedom of inquiry are [universities'] hallmark. People should be able to trust them."

A noted scholar with an activist edge, David Noble was recognized by Simon Fraser University's Department of Humanities in October of last year when he received a letter from Stephen Duguid, the depart-

ment's chair. Noble had been named one of three finalists for the prestigious J.S. Woodsworth Chair – an endowed position named for the founder of the Cooperative Commonwealth Federation – and Duguid was writing to request Noble travel to Vancouver for interviews. Boasting personal references from Noam Chomsky, Ralph Nader and Maude Barlow, Noble was considered an obvious candidate for the position.

"Honored and humbled," Noble accepted the invitation, but cautioned Duguid that Michael Stevenson, the president of SFU, would likely stand in the way if he was offered a job. Stevenson was a vice-president at York during the strike and had butted heads with Noble over the issue of online education. Nonetheless, arrangements were made for Noble to meet with the departmental search committee for three days in January of 2001. On January 15, two days after a series of interviews that both sides agreed were positive, the search committee unanimously endorsed Noble and advised him their selection would be forwarded to John Pierce, Dean of Arts.

Following his return to Ontario, Noble says he expected a call from Pierce to hammer out the terms of the job. Pierce never phoned. Instead, Noble received a call from a private Vancouver consulting firm, advising him that SFU administrators had retained the agency to conduct a reference check. Despite Noble having already given 11 references to the search committee (only six were required), SFU had given four new contacts to the firm. According to Noble, none of the new names were people who had ever worked with him, nor did they study in a related discipline. Three of the four, he says, were proponents of university-business partnerships. In accordance with B.C. law, the firm was phoning to attain Noble's permission to do the checks. Noble refused.

On March 5, the Department of Humanities sent a letter to Pierce, formally recommending Noble be appointed to the Chair. Despite the department's recommendation, Duguid soon received letters from both Pierce and John Waterhouse, a SFU vice-president, advising the department that neither was willing to support the recommendation.

Noble accused Simon Fraser's administration of conspiring against him, blocking the appointment because of his public distaste for commercialized education. Stevenson, Waterhouse and Pierce denied the charges, although a recently publicized e-mail message suggests the administration may have played a role in making sure Noble didn't get the job. In a January 23 e-mail to Waterhouse, Stevenson wrote: "I touched base with John Pierce this afternoon. I would be glad to discuss in detail, but I'd avoid this appointment like the plague."

Stevenson has downplayed the accusations, but Noble isn't convinced.

"It was a conspiracy. These guys clearly discussed plans to block my appointment and kept it secret and lied about it and then covered it up," Noble says.

Dozens of academics from both Canada and the U.S. have since rallied around Noble, supporting his allegation he wasn't hired because of his political views. Noted academic and commentator Robert McChesney launched a petition against SFU for standing in the way of Noble's appointment. The petition carries the names of more than 140 prominent American scholars. Many say Stevenson and SFU are trying to stifle Noble's academic freedom.

Noble has openly accused Stevenson of lying about his role in the affair. McChesney says academics should consider forcing Stevenson to resign.

"The Noble situation is an outrage," McChesney says. "You have to wonder whether [Stevenson] is justified to maintain his position as the president of a university."

Duguid refused to comment on the impact of Stevenson's e-mail to Waterhouse, but did acknowledge Stevenson has "hostility toward David Noble." Duguid has said the Department of Humanities still considers Noble the best person for the Woodsworth Chair.

Both the SFU administration and the Canadian Association of University Teachers (CAUT) launched separate investigations into the matter. The SFU report, led by retired law professor Lyman Robinson, found the university did not act inappropriately. Noble called that report a "whitewash." The CAUT report, led by former Manitoba premier Howard Pawley and University of Victoria professor Gordon Shrimpton, has not yet been released.

Noble says he's disturbed over the debacle at Simon Fraser, but insists the affair could just as well have happened anywhere else.

"SFU is really participating in something much larger that really extends throughout North America and beyond. That is, the commercialization of higher education and the closer collaboration between universities and corporations, which have, inevitably, a stifling affect on free speech," he says.

CAUT's executive director Jim Turk, a longtime opponent of partnerships between universities and corporations, contends cases like Noble's are "the very tiny tip of a very big iceberg."

"People are keeping many cases hidden," Turk says. "There's no way to know how widespread this is because people are afraid to talk."

According to Turk, the corporate sector has an "aggressive" influence on both the academics who challenge the

corporate presence at post-secondary institutions and administrators desperate to bring in more money for research. According to CAUT research, in 1972 Canadian universities received $54 million, or three per cent of total revenue, from private funding. By 1998-99 private funding totalled $1.2 billion, or 9.6 per cent of total revenue. In 1999, more than half of revenue came from corporate enterprises and 75 per cent of that went to private research grants and contracts.

Turk says most private funding comes tied to a specific agenda or project, supporting research that is beneficial for industry or best serves the marketplace. "As universities search aggressively for alternate sources of funding, standards are slipping," he says.

The recent controversy at the University of Toronto over David Healy, a University of Wales researcher and psychiatrist, may be the perfect example.

Last September, after being courted by the Centre for Addiction and Mental Health (CAMH), a hospital affiliated with the U of T, Healy accepted an offer to become clinical director of the facility's mood and anxiety disorders program. Of all the funding the CAMH receives for the program, 52 per cent comes from private sources. Eli Lilly, the pharmaceutical company that manufactures Prozac, has given more than $1.5 million to the centre.

On November 30, 2000 Healy delivered an acute presentation in Toronto, warning of a possible link between antidepressant drugs like Prozac and suicidal behaviour. He cautioned there was a lack of research on the subject and suggested the influence pharmaceutical companies have over medical research may be harmful. Within a week, David Goldbloom, the CAMH's physician-in-chief, sent an e-mail to Healy advising him the job offer had been revoked.

"Essentially, we believe that it is not a good fit between you and the role as leader of an academic program in mood and anxiety disorders at the Centre and in relation to the University," Goldbloom wrote.

As with Noble, academics came to Healy's support. Critics allege the CAMH pulled the offer to avoid losing money from Lilly or other corporate funders.

The faculty association at the University of Toronto has filed a notice of breach of the academic freedom clause in the association's agreement with the university.

"There appears to be a relationship between the lecture which Dr. Healy gave and the university's actions," says Rhonda Love, the association's president. CAUT called the university's actions "a flagrant violation of academic freedom."

Academics at the U of T may be becoming familiar with disputes involving corporate funding and academic freedom. Several years ago the CAUT launched an inquiry into the case of prominent researcher Nancy Olivieri after she was fired from the U of T-affiliated Hospital for Sick Children (HSC). The dismissal led to a complicated legal battle involving Olivieri, the university and drug manufacturer Apotex.

Olivieri was researching deferiprone at the HSC in 1996 when she discovered the drug, produced by Apotex, posed dangers to some patients. Olivieri wanted to go public with her results, but Apotex, who partially funded the research, insisted doing so would violate a confidentiality agreement she had previously signed. They also said her research was flawed. It was later revealed the university was pursuing a donation of several million dollars from Apotex.

"I believe that none of this would have happened if back in 1996 everyone were able to publish their results without legal threat," Olivieri said in an interview earlier this year. She has since been reinstated.

University of Guelph professor Ann Clark, an outspoken critic of genetically modified foods, says there's no question corporate influence on university research is growing. The University of Guelph is one of Canada's largest recipients of funding from the agricultural biotechnology industry and also has a biotechnology research centre on campus. Clark says her work on genetic modification has brought "considerable unhappiness" to Guelph administration. Guelph dean Rob McLaughlin commented publicly that Clark was "unethical" to speak out against genetically engineered foods since she is not considered an expert in this area of study.

"What is really alarming about the incident, however, is not the undeniable damage done to my own career, but the intended chilling effect on the willingness of other academics to speak out," Clark says. She adds self-censorship is common among her colleagues and says many academics simply decline to ask critical questions "either because there is no way they will be funded or because it will be seen as actively detrimental to their own careers."

No matter what the risk, Noble maintains it's imperative to publicly challenge the corporatization of higher education before the university's reputation as an autonomous and accountable institution is further tarnished.

"This is about the future of higher education in North America," Noble says. "Some people are concerned about taking back the streets. We have to take back the universities. It's urgent."

With files from Canadian University Press

Gabino Travassos is the editor of *Mote Magazine*, now online at www.moregoatthangoose.com. He was the producer/host of a nationally-syndicated college-radio documentary/live music series called The Great Western Ballroom and is employed full time designing Web sites and CD-roms. He is hoping to shoot a television pilot in October based on the radio series.

music

My favourite venues in western Canada, from west to east
By Gabino Travassos

1. The Railway Club, Vancouver
Consistently excellent musicians give this venue acres of credibility. This helps one overlook its few faults: great sightlines for only a handful of people, great acoustics for a few more. Bands I've seen here include Kinnie Starr, Veda Hille and Christine Fellows.

2. The Sugar Refinery, Vancouver
Love the art on the walls and the rumpus room casualness. The food is great and the music is usually "outside." Unfortunately, the bands usually perform in the middle of the room, which makes for odd acoustics and sightlines. I saw Dixie's Death Pool play here last summer and felt really bad about walking through the band on the way to the washroom.

3. The Night Gallery, Calgary
I wonder if there really is a men's washroom or if that urinal in the hallway is just some joke for those who haven't been to the club before? Nice stage, great music, good sound system. Neko Case, Plumtree and B'ehl have played here. They also get some of the huge shows like Toots and the Maytals and Mixmaster Mike that don't fit in other venues.

4. The Vat, Red Deer
The inside of an old brewery doesn't always mean the best acoustics, but on weekends The Vat is about live music.

5. The Sidetrack Cafe, Edmonton
A little limp of late, but the best venue in the world if you're a sucker for trains and train motifs. Even if you're not, the food is good, the dance floor is big and the bands are often great. The Rheostatics like this room.

6. New City Likwid Lounge, Edmonton
A little smokier, cheaper and more like Toronto's Ted's Wrecking Yard than the Sidetrack. By far the best booking in Edmonton, they also have a huge second room for bigger shows. I really wish they would turn off the big screen television during hockey season, but I'm very much in the minority in this city.

7. Amigo's, Saskatoon
Great food, a decent stage and good bands. Dig the inside-of-a-grain-elevator steel walls on the way to the loo.

8. Wash n Slosh, Saskatoon
Where else can you bring your laundry to a gig? Good for traveling musicians, not sure if anyone else uses it. Nice bar with a great sound system.

9. Lydia's, Saskatoon
I find it amusing that in a city the size of Saskatoon on one street there's probably five good places to play. I couldn't mention Amigo's without mentioning Lydia's which is a bit more like the Railway Club or Rivoli (Toronto) than the other venues.

Recent can't miss Canadian CDs
By Gabino Travassos
Your best bet is to just take your student loan cheque into your favourite record store and hand them this list.

1. Propagandhi *Today's Empires, Tomorrow's Ashes*
If a band can jar you just a little, to get you thinking about anything, they've done a good job. Propagandhi will knock you on your ass. Punk. (G7 Welcoming Committee, Winnipeg)

2. Old Reliable *The Gradual Moment*
An album of beautiful, sad songs featuring Howe Gelb, Joey Burns and John Convertino of Giant Sand / Calexico, Bob Egan (Blue Rodeo), Corby Lund (the smalls), Robin Hunter (The Imagineers) and more. This is probably the best album Edmonton has produced in a long time. One foot in alt-country, the other in soundtrack-y soundscapes. (independent, Edmonton)

3. The Weakerthans *Left and Leaving*
Punk music with an acoustic feel and a revolutionary attitude. Pick up their first CD *Fallow* as well. (G7 Records, Winnipeg)

4. Veda Hille *Field Study*
Buy every one of Veda's CDs if you can. *Field Study* is more *like Songs for E Carr* than *You do not live in this world alone.* More introspective and instrumental than *spine.* More like seeing Veda in person. (independent, Vancouver)

5. Feist *Monarch*
Leslie Feist has made a remarkable pop album (with cellos). I'd also buy Daddy Szigeti, Peaches and Gonzales Uber Alles. *Monarch* is a good starting point, but these four albums should be sold as one set. (independent, Toronto)

6. Kid Koala *Carpal Tunnel Syndrome*
Turntablism couldn't be more fun than *Irregular Chickens.* Also pick up the Bullfrog mini-CDs because Kid Koala is part of that band. (Ninja Tune, Montreal)

7. Gentleman Reg *The Theoretical Girl*
Plan on Including Me has to be one of my favourite songs. Reg Vermue's voice just soars. (Three Gut Records, Guelph)

8. Rayovaq *Tendency to Sway*
Wild swirling guitar buzz of noise-rock. Barb Noah's voice is not overused. (Catch and Release, Calgary)

9. Geoff Berner *Light Enough to Travel*
Formerly of the Terror of Tiny Town, Geoff is now a one-man accordion punk rock band. *Public Relations* is a great anti-corporate anthem. (independent, Vancouver)

10. The Farrell Bros *...Go to Hell!*
Five short songs that evoke the theatrics and fireworks of their live rockabilly show. Their original songs are almost as good as their cover of Hank Williams *I Saw the Light* and Elvis' *Devil in Disguise.* (independent, Selkirk, MB)

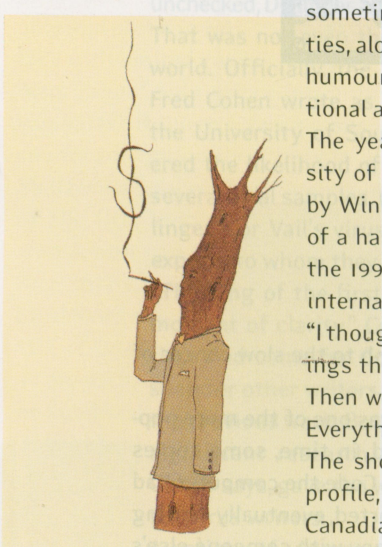
An internationally successful drawing machine

By **Kevin Matthews**
Photos by **Matthew Simpson**

Marcel Dzama

Marcel Dzama admits he sometimes feels more like a drawing machine than a human being. At times, the Winnipeg artist is hard-pressed to meet the demand for his work, having to produce, for example, some ridiculous four-digit number of drawings by a particular date. It sometimes seems the only limit to his success is the rate at which Dzama can supply new work.

Dzama's drawings are cute, odd and, perhaps, sometimes a little perverse. It's these qualities, along with a unique sense of dark, absurd humour, that has earned Dzama an international audience.



The year Dzama graduated from the University of Manitoba School of Art he was chosen by Winnipeg curator Wayne Baerwaldt as one of a handful of artists to represent Canada at the 1997 Los Angeles Invitational Biennial, an international art exhibition.

"I thought [Baerwaldt] was just taking my drawings there. [Then I found out that] I got to go. Then we got there, set up the show and bang. Everything just happened," says Dzama.

The show sold-out and earned Dzama a high profile, not to mention fans, including fellow Canadian Jim Carrey and actor Nicolas Cage who both own pieces of Dzama's work. It led to a steady demand for Marcel's facetiously dubbed "Famous Drawings," critically acclaimed solo and group shows, an international touring schedule and the top spot on Art Forum's best of 2000 list.

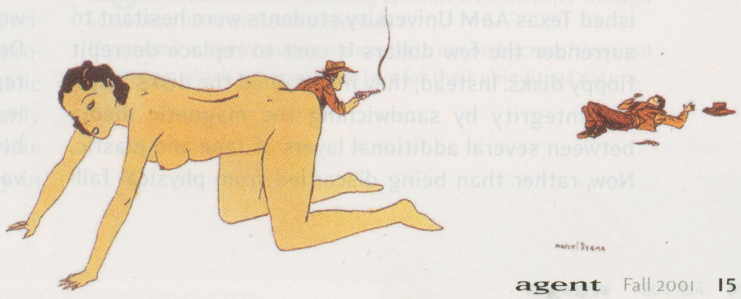
The outset of Dzama's career was connected with his work as part of the Royal Art Lodge, a loose collective of Winnipeg-based artists. The collective continues to meet weekly, producing collaborative drawings they show or sell.

In addition to selling hundreds of drawings internationally, Dzama also contributes award-winning illustrations to *Saturday Night* magazine and continues to submit drawings to *The Manitoban*, the University of Manitoba student newspaper.

"It's a reason to do a little comedy and humorous drawings," he says of contributing to the paper, which he started to do around 1994. Readers of *The Manitoban* can expect the Super Happy Fun Comic, among others that Dzama has a hand in, to continue for some time. Dzama even confesses there's still a bit of a thrill in doing drawings for the paper.

"It's nice when you walk up to [the paper] and think 'oh, I'm in it.'"

THE SHOW SOLD-OUT AND EARNED DZAMA A HIGH PROFILE, NOT TO MENTION FANS, INCLUDING FELLOW CANADIAN JIM CARREY AND ACTOR NICOLAS CAGE WHO BOTH OWN PIECES OF DZAMA'S WORK.



"I gave around copies to people with the strict admonition to be careful with it"

A HISTORY OF THE COMPUTER VIRUS

By **Dan Lazin**
Illustration by **Darren Calvert**

"In 1981," Joe Dellinger begins, "nobody had even heard the term 'computer virus.'" Dellinger certainly hadn't even though he had just written one of the first.

Software piracy was an epidemic among the students in Dellinger's college dormitory who were lucky enough to own an Apple II computer. This was in the days before most computers had hard drives, and impoverished Texas A&M University students were hesitant to surrender the few dollars it cost to replace decrepit floppy disks. Instead, they maintained the disks' physical integrity by sandwiching the magnetic media between several additional layers of tape and plastic. Now, rather than being discarded from physical failure, the floppies would succumb to the slow cancer of data corruption.

A text-based Star Trek game was one of the more popular candidates for piracy and, in time, some copies began to display odd symbols. Code the computer had once understood became distorted, eventually leading the owner to overwrite their copy with someone else's working version.

Dellinger saw natural selection taking place – the reproduction of those copies that mutated in the least-critical places, and the demise of those that had become crippled. And so he started thinking about a variant of the Apple Disk Operating System that would

take care of reproduction on its own.

In December 1981, by changing only 16 bytes of the operating system, he succeeded in creating what he says he called Virus 1. It was the first or second virus ever written, roughly contemporaneous with a similar development by Johnathan Vail at Washington State University. But Dellinger's program didn't work perfectly, so he kept Virus 1 to himself. By the spring, he had removed the bugs and Virus 2 was ready.

The virus was not malicious; the only modification was to ensure that it would spread itself to any disk it encountered. Dellinger unleashed it in the dorm. "I gave around copies to people with the strict admonition to be careful with it," he says.

But a friend took an infected disk with him to the University of Illinois, and soon the school's students noticed the graphics in their beloved game Congo Run were smearing. Congo Run didn't like the modified operating system.

Dellinger created a short program to remove his virus and eventually wrote Virus 3, which supplanted Virus 2 and allowed sensitive programs, like Congo Run, to function correctly. It stopped spreading only when users moved to a new version of the operating system that the virus refused to infect.

Having seen the perils of a program that could spread unchecked, Dellinger abandoned his project after Virus 3.

That was not even the beginning for the rest of the world. Officially, the beginning was the 1984 paper Fred Cohen wrote as part of his doctoral studies at the University of Southern California, which considered the likelihood of viruses existing and presented several viral samples. (At the time, no one knew of Dellinger's or Vail's viruses, because there were no viral experts to whom they could be shown).

"Thinking of the first virus was something done in a moment of clarity," Cohen says. It was an idea whose time had come for Cohen, for Vail and Dellinger, and soon for other writers who were unfamiliar with any of the previous work. But Cohen's doctorate also included significant research into anti-viral techniques that, Cohen says, gave the world a six- or seven-year lead on the virus writers.

A variety of viruses emerged in the following years, most of them benign programs whose aim was experimentation, not harm. After all, a virus could not reproduce if there were motivation to eliminate it. Public awareness of viruses remained low, picking up only with the introduction of more destructive viruses like the one that hit Pennsylvania's Lehigh University in 1987. With every fourth infection, the Lehigh virus would overwrite the disk's file allocation table, effectively erasing the disk's contents.

Media scares over the Jerusalem and Michaelangelo viruses prompted greater recognition of the threat. The Stoned virus, which promoted marijuana legalization, soon took the record for the highest rate of infection.

A variant of the Stoned virus was first detected in 1991 by a University of Alberta computer technician named Tim Martin. The source of infection was a single computer lab in the basement of one of the university's arts buildings, where, for years, Martin and an American associate played cat-and-mouse with the unidentified virus writers. "Clearly, their goal was to build something that could survive in the lab," says Martin. Each time the writers released a new strain, Martin and his colleague would develop new anti-viral software to combat it; then the virus authors would create an even newer version.

The source code to one of the later viruses, Monkey, says that it was "written at the City of Champions, Edmonton, by UACVRS, Jan 1992." UACVRS is an acronym for the University of Alberta Computer Virus Research Society – which, unsurprisingly, was never listed as a student group. Martin never discovered the group's members, and gave up the search when new viruses stopped appearing. Undoubtedly, the UACVRS members, like so many virus authors before them, simply grew tired of the challenge.

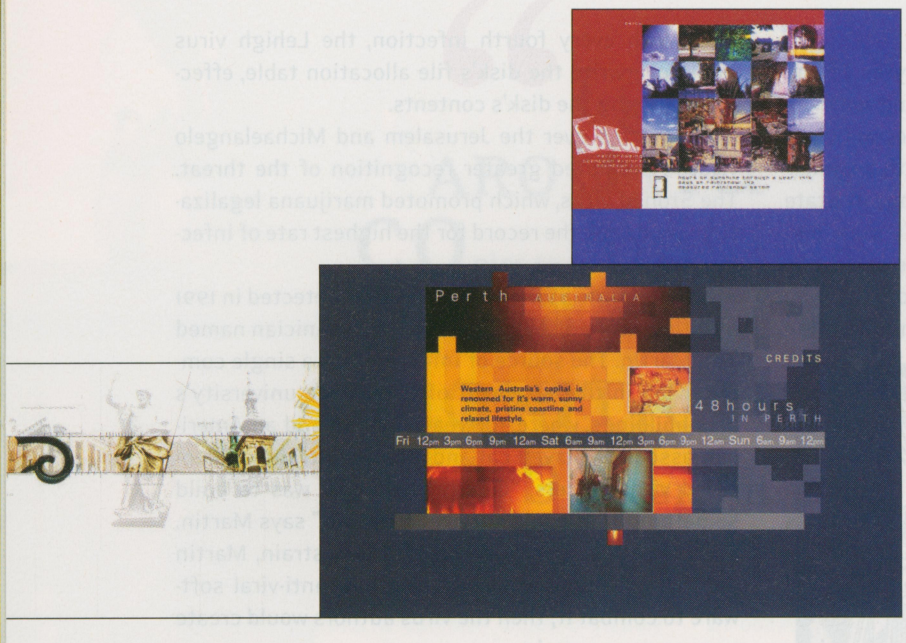
AN APPLE A DAY KEEPS THE VIRUSES AWAY

Viruses have generally given way to worms, which propagate actively instead of passively, meaning computer users must be even more cautious about getting infected. Here are some tips on how to keep your computer healthy.

Don't open unsolicited e-mail attachments. If you think something might be legitimate, reply to the e-mail first to verify.

Try using a Macintosh instead of a Windows machine. There are far fewer viruses, worms and trojan horses that affect the Mac. Linux and similar operating systems are even safer–though somewhat more difficult to master.

If you can't avoid Windows, at least skip out on Microsoft's e-mail programs, which worm authors love for their ubiquitous nature.



Web sites to watch

By David Zeibin

www.suck.com

Suck.com prides itself on cynical, pessimistic journalism, debating the issues of the day with a heavy dose of sarcasm. Each issue presents a new column to browse through, normally only demanding 15-25 minutes of your busy day depending on how well you read and how distracted you are by pretty illustrations. The fish, the barrel and the smoking gun—Suck's outstanding mascots—are always on the case, keeping you up-to-date and entertained.

www.suffocate.org

"The Web is all about limitations and limitations are the source of creativity." Far from claustrophobic, Suffocate is a readily morphing gallery of Web art. Each issue presents the "suffocators" with some form of rule or guideline, a restriction to abide by when creating their masterpieces. These restrictions eventually yield some morsel of Web art, be it illustration, animation, still photography or full-motion video. Running since February 1999, the exhibition contains close to 200 pieces. The only catch? Suffocate operates on an invite-only basis when it comes to contributors.

www.mycity.com.br

The brainchild of Brazilian Jair de Souza (a man who's never designed a Web site), the mycity project brings together 46 designers from 44 different countries in the world's first "citywebdesign" exhibition.

Although nearly two years old, the original projects, each showcasing the respective designer's home town, are still as diverse and intriguing as ever. The results are nothing short of amazing and now, in an effort to expand, Souza has incorporated mycityoff, an open door invitation to designers aspiring to be tour guides. Make a Web site featuring your city, submit it and mycity will link to it.

YOU'VE GOT MAIL

Finding free Web-based e-mail that works for you

By **Dave Zeibin**

Most post-secondary institutions offer students free e-mail service. While free, these services don't offer much flexibility and cease once the student has completed school. Fortunately, there are literally hundreds of free Web-based e-mail providers sporting slick, bountiful services good for life or longer.

The toughest part is finding Web-based e-mail that has exactly what you want. For the most part, all providers are essentially the same. You can receive and send mail, maintain an address book and organize folders, and establish essential mail filters. The standout providers offer perks such as POP (Post Office Protocol) access and/or retrieval, e-mail forwarding, spell check, virus scans, e-mail searching and a customizable interface, all with ample storage space for your messages and attachments. Other providers specialize in certain areas, while leaving out other features. For example, subdimension.com offers users completely anonymous Web mail while hushmail.com boasts a high-security closed-end service.

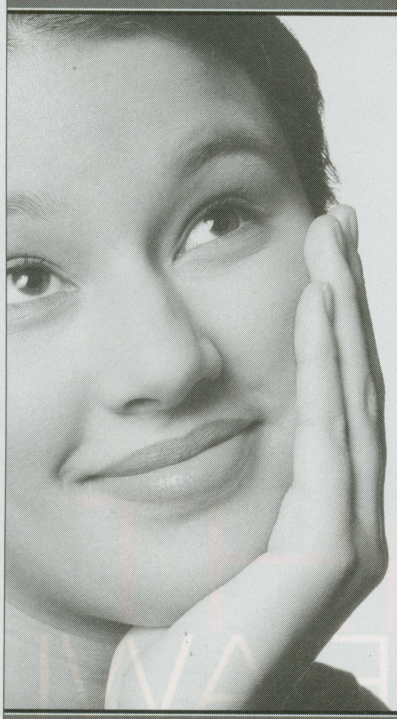
As far as bang for your student buck goes, the best bets are yahoo.com and mail2world.com. Yahoo! does everything and gives you six megabytes of storage space. This is in comparison to the meagre two-to-three megabytes offered by the likes of Hotmail, Excite or Altavista. The only real problem with Yahoo! is a terribly cluttered interface with limited customization and a lot of advertising. Also, Yahoo! only offers forwarding and POP access if you suffer through a few e-mails of "special offers, discounts and promotions" once in a while.

Mail2world, although skimping on POP access, is one of the first Web-based e-mail clients to offer full-text translation, in addition to a beautiful user-friendly interface that can be customized. Wireless access will also be offered shortly. However, Mail2world does suffer for a lack of interesting domain names. There are plenty, but all are variations of you@mail2something.com which can be cumbersome and confusing.

Both Yahoo! and Mail2World cover all the bases, including forwarding, address book, signatures, attachments, folders, filters, spell checking and e-mail blocking. Though if you're looking for an unforgettable e-mail address these two won't get you very far. However, searching the web (try www.geocities.com/SiliconValley/Vista/8015/webbased.html for starters) should yield a decent domain name with forwarding capabilities. Just set up the account to forward elsewhere and you've got a gorgeous e-mail address, as well as an e-mail provider.

PROVIDER	WHAT SETS IT APART?
yahoo.com	Does everything well, plus an ample six megabytes of mail space and 12 megabytes of web space.
mail2world.com	Translation, 10 megabytes of mail space, nice interface.
subdimension.com	Completely anonymous e-mail.
visto.com	Wireless access, calendar, file storage, 15 megabytes of mail space.
graffiti.net	40 megabytes of web and mail space, newsgroups, forums, full featured text editor.

My career in Saskatchewan starts with a tax break.



What would you do with an extra $350 in your pocket?

If you graduated in 2000 or later from a post-secondary program, it's yours.

To celebrate your achievement, the Province of Saskatchewan is offering you and your fellow graduates a one-time $350 Post-Secondary Tax Credit.

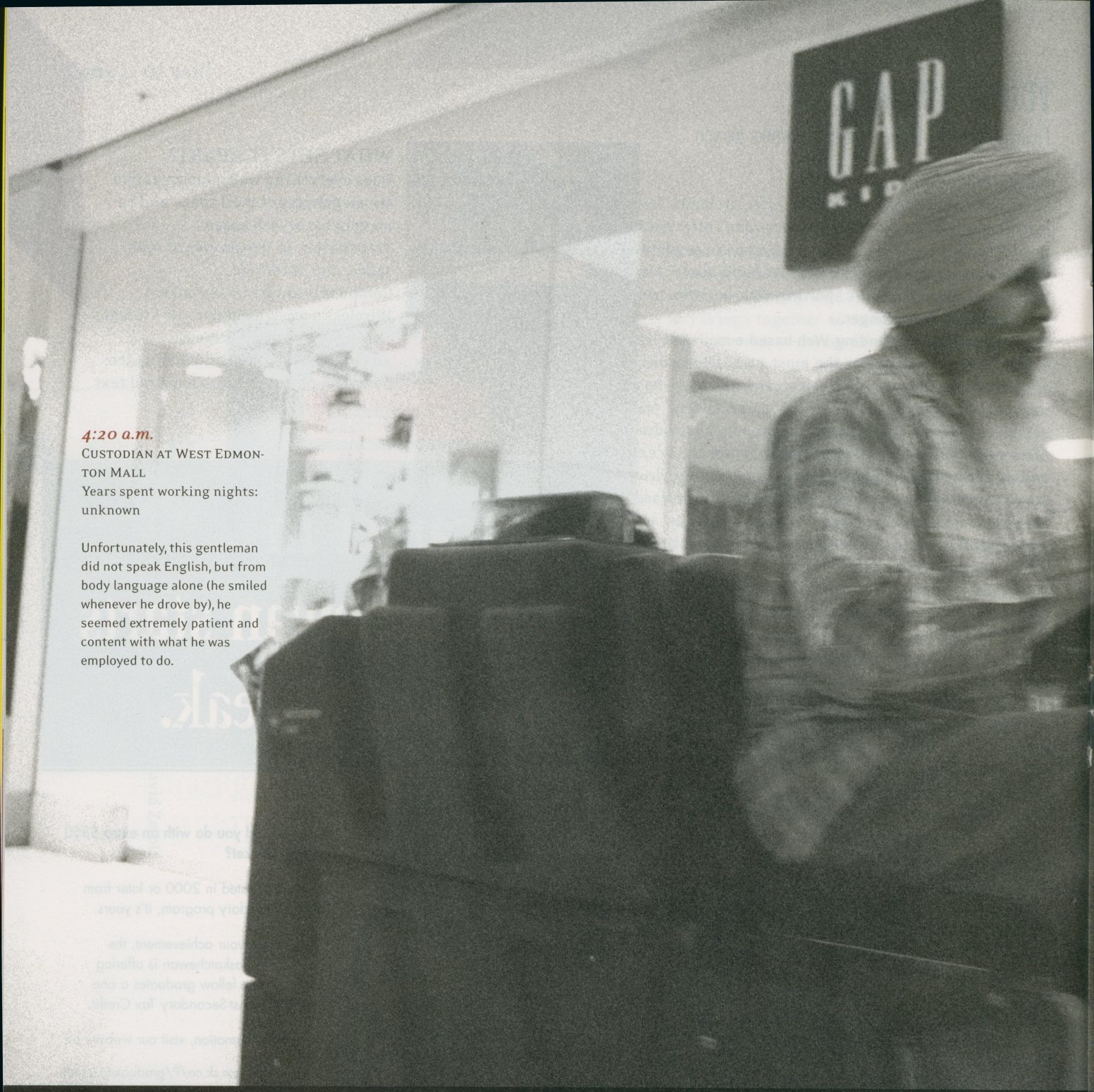
For more information, visit our website at:

www.sasked.gov.sk.ca/P/graduatetaxcredit

- or phone 306-787-5620
- or toll-free in Saskatchewan 1-800-597-8278.

Making education more accessible.

Saskatchewan Post-Secondary Education and Skills Training



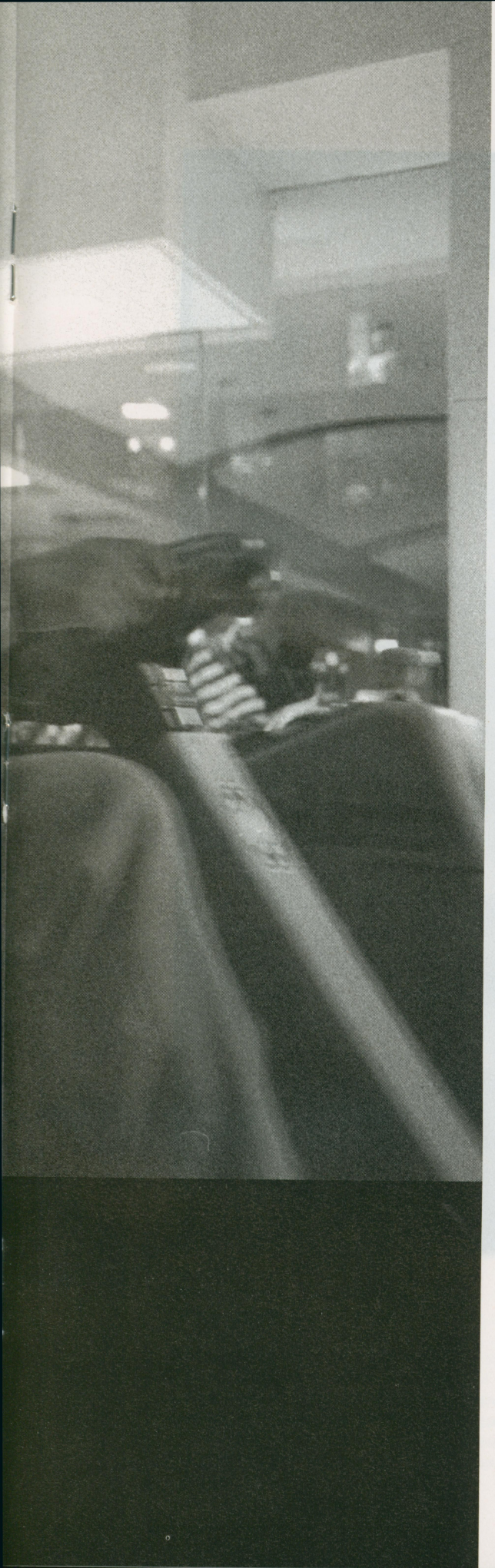
4:20 a.m.

CUSTODIAN AT WEST EDMONTON MALL

Years spent working nights: unknown

Unfortunately, this gentleman did not speak English, but from body language alone (he smiled whenever he drove by), he seemed extremely patient and content with what he was employed to do.

NIGHT CRAWLERS



NIGHT CRAWLERS

working the graveyard shift

Photos by **Marcus Bence, Sarah Haddow and Michael Wharmby**

As the sun sets on Edmonton, most of the city's residents are looking forward to the end of a long day. However, for some this is just the beginning—the beginning of the night shift. The most common term for these late night hours is the graveyard shift. Yet, the subjects of this photo essay are far from this dark and depressing image. Confidence, humour and friendliness radiates from these individuals. Some provide immediate services such as transportation, sustenance and entertainment. Others work behind the scenes to ensure the day runs like clockwork. This photo essay captures glimpses of the work shifts between dusk and dawn, the time on the clock rarely seen.

10:42 p.m.

IDO, KARAOKE HOST AT
ROSIE'S BAR AND GRILL
Years spent working nights: one

"Some people take karaoke too seriously and forget that it is just a good time. It is therapeutic and enables people to express themselves and say to everyone, 'here I am.' It is their moment in the limelight, everybody wants to be a rock star."

11:10 p.m.

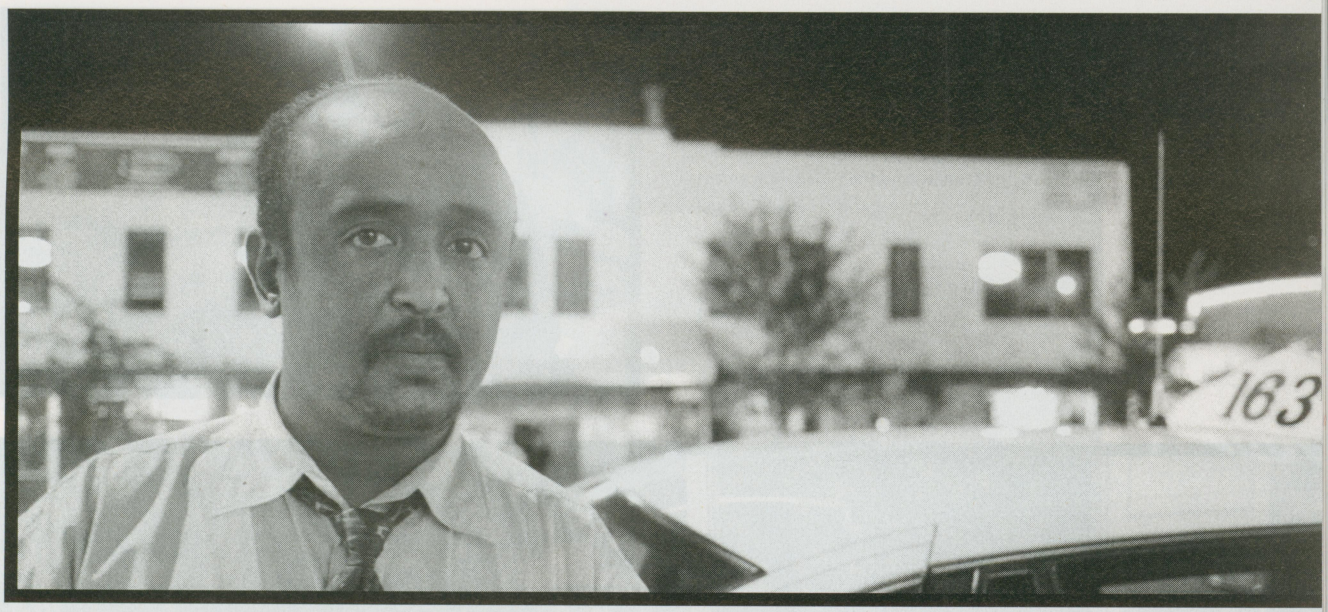
MIKE, CUSTOMER SERVICE
REPRESENTATIVE AT
SHOPPER'S DRUG MART
Years spent working nights: seven

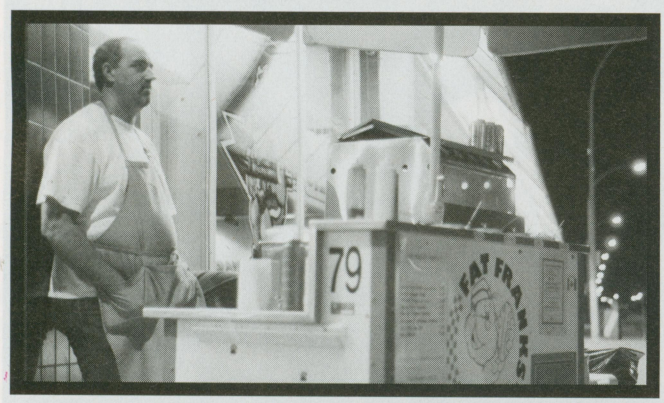
"I never work a day shift. Downtown is always interesting at night. The most amazing thing I find is the people getting groceries and shopping at three or five o'clock in the morning.

1:08 a.m.

DANIEL, PERFORMER ON WHYTE AVENUE
Years spent working nights: five

"The consistent message in my music is that I put the utmost passion and energy into it. Not just my physical energy, but my mental energy and soul."





1:53 a.m.

MOHAMMED NUR, TAXI DRIVER FOR YELLOW CAB

Years spent working nights: three

"Sometimes [driving the cab] is scary ... basically the later it gets, the scarier."

1:37 a.m.

RICK, HOT DOG VENDOR FOR FAT FRANKS

Years spent working nights: first (since May)

"People are more interesting at night, there are a lot more characters. I once had a woman ask me if she flashed me could she get a free hotdog. I told her that I don't give away free hotdogs and she ended up buying one. She then said, 'I'm going to flash you anyways, are you ready?'"

2:42 a.m.

DAVE, BARTENDER AT THE DRUID

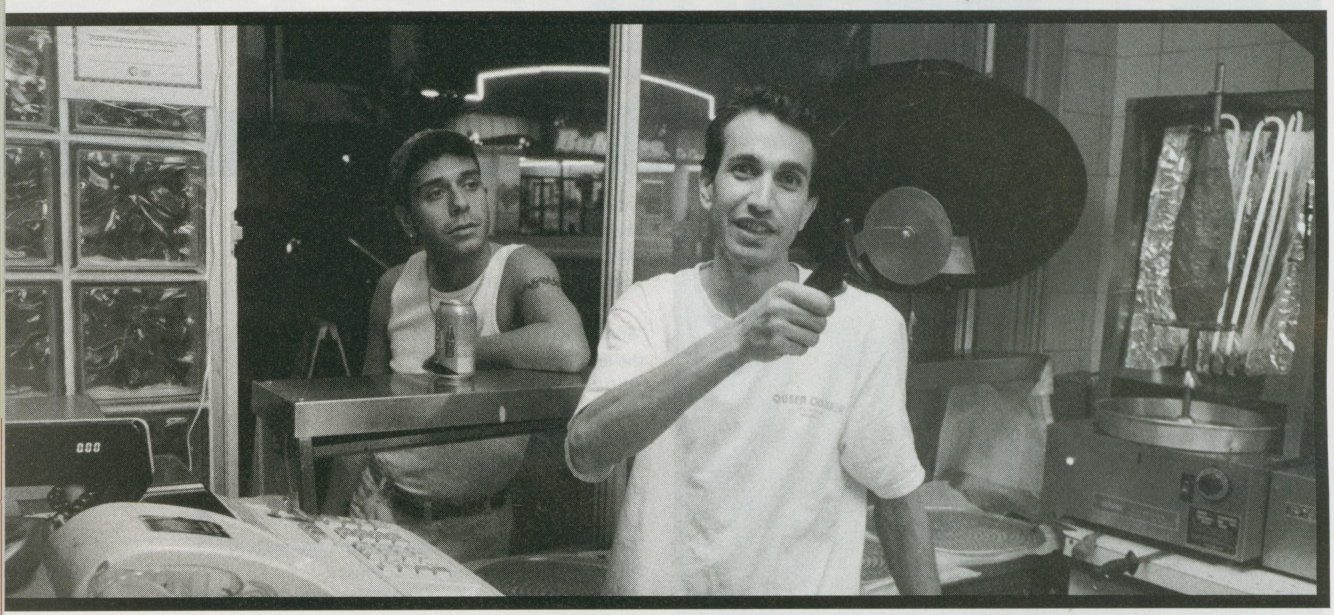
Years spent working nights: 10

"The worst thing about bartending is that you always have to resist the urge to fit into the bar scene. You are there to work, not to have fun. You have to remember what side of the bar you are on. Sometimes it's hard being the only sober one at the party."

3:17 a.m.

MARLENE, CUSTOMER SERVICE REPRESENTATIVE AT ESSO
Years spent working nights: 10

"The majority of my customers are in no big rush ... this allows me the time to get to know the regulars really quite well."



3:48 a.m.

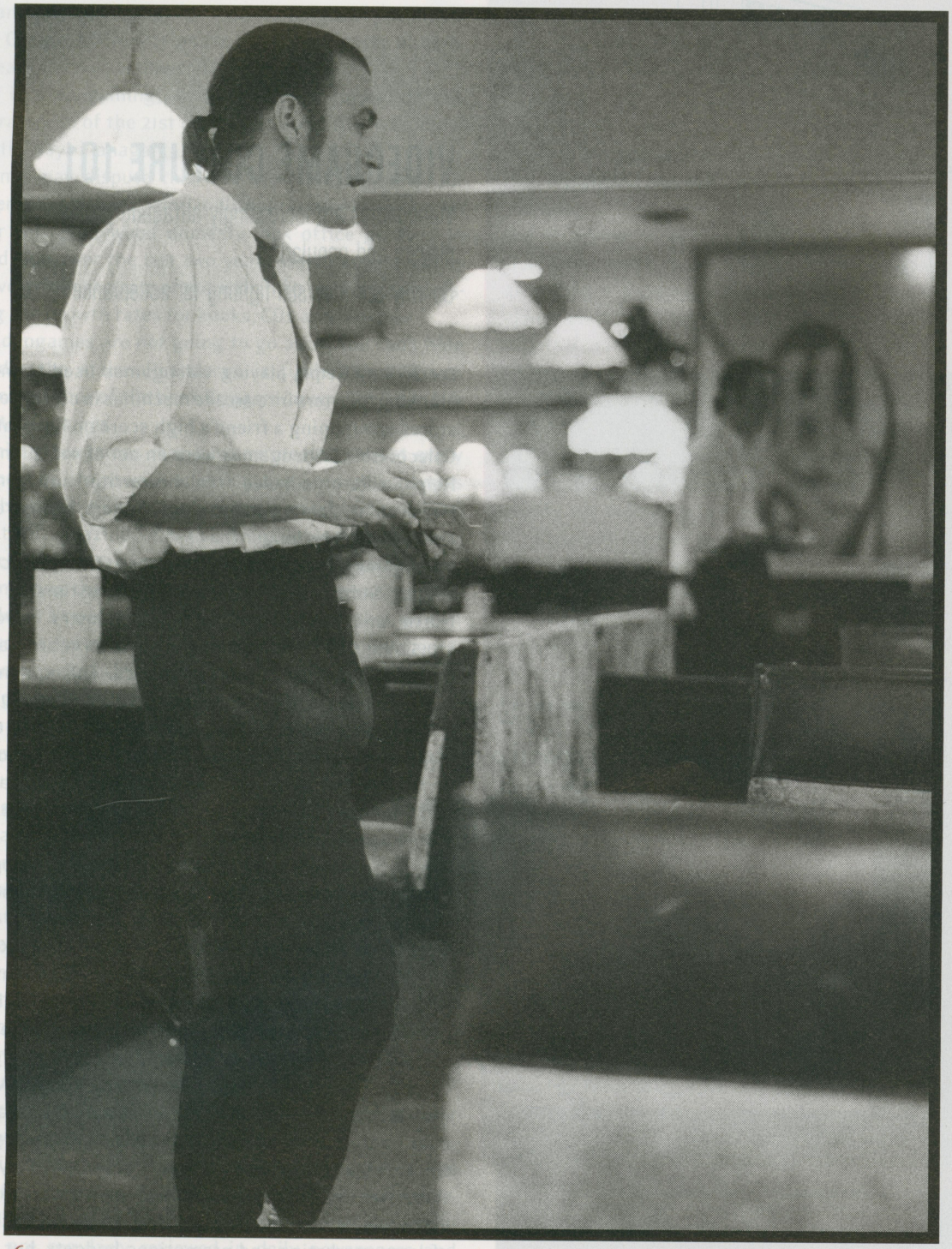
MASON, NIGHT MANAGER AT QUEEN'S DONAIR
Years spent working nights: 1.5

"Canada Day [riot] still frightens me ... although it is nothing like Iraq," explains the patient and extremely friendly Mason. He re-enacted a horrific scene from the riot in which a "young, drunk kid" reached over the counter, grabbed the pizza slicer and threw it at Mason and his boss cutting his boss on the forearm.

4:41 a.m.

IAN, DJ (THE LIMEY GONG SHOW) AT CJSR (EDMONTON'S COMMUNITY-CAMPUS RADIO STATION)
Years spent working nights: two

"It's always unpredictable taking live on air calls in the middle of the night. The callers are always interesting. Besides our regulars who make requests, we also get callers who rant about how they want to shoot everyone and callers who recite poetry."

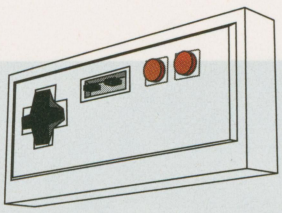


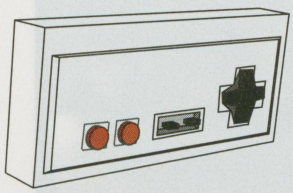
6:09 a.m.

MIKE, SERVER AT KEEGAN'S RESTAURANT

Years spent working nights: five

"I enjoy working the night shift, you meet interesting people and actors. There is never a dull moment, especially after the bar rush. Tonight, I had a young guy throw up under the table after his first night of drinking and then fall asleep. To top it all off his mom was his designated driver, she looked at me and said, 'What have I gotten myself into?'"





By **Leisha Sagan**
Illustrations by **Dan Parry**

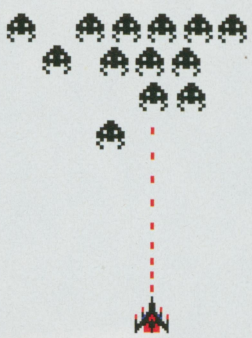
VIDEOGAME CULTURE 101

Videogames are increasingly attracting profits, players and popularity.
So why are they still fighting for acceptance?

For Jeremy Relph, playing videogames used to mean plunking quarters into arcade machines in convenience stores or whipping a friend's high score on his beat-up Colecovision. Videogames were an act of rebellion for Relph, a Toronto-based freelance writer and gamer. However, as gaming increasingly enters mainstream culture that's no longer the case.

Videogames today are big business. The Interactive Digital Software Association (IDSA) estimates the North American computer gaming industry is worth $10.5 billion (US). Videogames, in some form, are played by more than half of North America. This summer's release of the movies *Lara Croft: Tomb Raider* and *Final Fantasy: The Spirits Within* only helps to prove how big gaming has become. Whereas barely five years ago film adaptations of videogames were bombing at the box office, *Tomb Raider* grossed more than $47 million on its opening weekend, the fourth-largest June movie debut ever.

"Video games are not going to go away. You can't hide under the stairs. Resistance is futile."



In November, Microsoft will launch its X-box gaming machine, the company's first venture into the hardware side of the market. Microsoft plans to spend $500 million on marketing and promotions for the product, the largest budget ever for a home gaming system. A few days before that, Nintendo is set to launch its Gamecube console. Both Microsoft and Nintendo are trying to catch up with industry leader Sony, whose PlayStation2 was introduced earlier this year. Increasingly, videogames and hardware not only have the backing of large marketing and promotions budgets, but also generate lucrative spinoff industries in the form of clothes, posters, strategy guides and figurines.

"Gaming has permeated almost every level of contemporary social, commercial and artistic life," says Mary

Flanagan, an associate professor of digital multimedia at Oregon University and a former professor at Montreal's Concordia University.

"It is [videogaming], to me, the most important cultural space of the 21st century, the way film was in the 20th," says Flanagan.

Some may dispute this, but the numbers speak for themselves. Videogame industry revenues are now on par with Hollywood domestic box office grosses. In addition, over the last two years videogame revenues have grown at a rate of more than 20 per cent, surpassing the growth rates for books, CDs and movies.

"Videogames are not going to go away. You can't hide under the stairs. Resistance is futile," says Steven Poole, author of the book *Trigger Happy: The Inner Life of Videogames.*

While videogames may have permeated almost every aspect of life, as with anything, there are still changes to be made. Neil Morton, editor-in-chief of the digital culture magazine *Shift* also does double duty as editor-in-chief/co-creator of the Web site myvideogames.com. Admitting that the demographic of the gaming site is at least 70 per cent male, despite the fact that women account for almost half of all videogame purchases, Morton acknowledges the gaming industry still has a long way to go in terms of equality.

"Games are traditionally seen as a boy's domain and whether that's because of socialization when you're young, I don't know. The thing about the industry is most of the people that work there are men, so they're creating for men. They're basically creating games for themselves," says Morton.

Tomb Raider's Lara Croft has been called videogame's first female star, gaming's "first silicon sex symbol." The game was released in 1996 and almost featured a male Indiana-Jones-like character in the lead role, instead of Croft. The game's creators went with Croft who, since the game's launch, has appeared on magazine covers and in advertisements for products. It seems Croft is more than just a character in a videogame, she's a celebrity. Even those who have never played Tomb Raider know who she is.

Mainstream media may be embracing characters like Croft, however many argue gaming is still not receiving the coverage it deserves. While movies, for example, are regularly reviewed in daily newspapers and magazines, game reviews don't seem to warrant the same degree of attention. Mainstream media may be increasingly covering gaming, but for the most part those looking for coverage, such as game reviews, are relegated to trade magazines or Web sites devoted specifically to gaming.

"The mainstream media are covering it more and more. They've gotten past the violence and incidents like Columbine High, which they just used to make a point about videogaming violence. They're starting to recognize the impact and place of games on the world," says Morton.

But it seems mainstream media isn't the only one that's not quite ready to acknowledge videogames as having a legitimate place within culture, a place alongside movies, books and music. In January, Robert Nideffer, an assistant professor at the University of California in Irvine, submitted a proposal for a minor program in videogaming. The institution turned down Nideffer's proposal. The program would have been the first of its kind in the U.S.

"Academics are light-years behind. But then again, games are in their infant phase still and universities are generally the last to hear about something and the last to implement something," says Morton.

In Canada, interactive media studies are predominant at institutions such as Vancouver's Emily Carr Institute of Art and Design. However, there are only a few courses offered which examine the theoretical relationships between videogaming and society.

"It's partially because games just have that child connotation. Music and film are ingrained into culture now and pop culture is now seen as something worthy of studying. With gaming, not quite enough people have tapped into their sophistication and their beauty. They're starting to. But not enough have yet," says Morton.

In 2000, for the third consecutive year, 35 per cent of all Americans identified video and computer games as the most fun entertainment pass time, watching television was a distant second at 18 per cent. Many say the popularity and profits of video games will only continue to rise, especially given this fall's product launches from Microsoft and Nintendo. Steven Poole was right, resistance is futile.

CULTURA OBSCURA

By Dave Alexander

Welcome to the almighty Cultura Obscura where strange, amusing and irreverent gems of humanity are on exhibit for your entertainment.

Do-it-yourself amputation at cutoffmyfeet.com

Paul "Freck" Morgan may have the best argument for free healthcare yet. The 33-year - old Biloxi, Mississippi man desperately wants prosthetic feet so he can walk normally again. However, Morgan has two problems: a) he can't afford them and b) he still has his real feet. Solution: build a guillotine and charge Internet users $20 to watch you lop them off. Freck, who has been debilitated since falling out of a truck and getting run over in 1986, wants to "speak out against the lack of care in the medical field and the insurance industry." If he can get enough subscribers to foot the bill, you can bet he'll be standing tall.

The Vagina Costume

While recently in New York City I had the pleasure of watching the city's gay pride parade. Among the scantily clad revelers shakin' it in the summer heat was a young woman in a plush vagina costume. Anatomically correct with big shiny lips and her head a smiling labia, what better way to showcase privates in public? Lots of fun come Halloween and probably the best way to get kicked out Disneyland, but few other occasions to get suited up for.

YOUR NAME IN PRINT:

Starting to think twice about that first year molecular biology course? Wondering if you should just abandon your course packs and calculus textbooks and instead write the great Canadian novel? It's not too late. Let *agent* help. Here's a quick rundown of some great Canadian creative writing programs and schools.

School: Concordia University, Montreal, Que.
Number of students: 45
Number of instructors: 12
Tuition: Approximately $1,800 a year for in-province students.
Length of program: Four year major or minor in creative writing, four year joint honours program in English literature and creative writing, two year master's program.
Advantages: Offers unique writer-in-residence program, hands-on workshop courses with distinguished alumni.
Disadvantages: Emphasis on literature theory could limit individual creativity.
Distinguished alumni: Nino Ricci (author, *Where She Has Gone*, former president of PEN Canada).

School: University of Victoria, Victoria, B.C.
Number of students: 50
Number of instructors: Six full-time faculty, 11 visiting lecturers.
Tuition: Approximately $2,600 a year
Length of program: Four year major in drama, fiction, poetry and non-fiction, two year post-graduate diploma in writing and editing.
Advantages: Students are taught by distinguished writers working in publishing, journalism and creative writing.
Disadvantages: Academically and creatively demanding, hard to get into.
Distinguished alumni: Harold Rhenisch (author, *The Blue Mouth of Morning*), Mark Anthony Jarmon (author, *New Orleans is Sinking*).

School: University of British Columbia (UBC), Vancouver, B.C.
Number of students: 50
Number of instructors: 15
Tuition: Approximately $4,000 a year.
Length of program: Four years
Advantages: Longest-running department in Canada dealing solely with creative writing; strong ties to publishing world including agents and publishing houses.
Disadvantages: Workshop approach may deter writers who prefer a one-on-one approach.
Distinguished alumni: Zsuzsi Gardner (author, *All the Anxious Girls on Earth*), Earle Birney (author, *Turvey*).

School: York University, Toronto, Ont.
Number of students: 40
Number of instructors: 5
Tuition: Approximately $4,600
Length of program: Four year honours program in conjunction with either arts or fine arts.
Advantages: Double major program allows students to incorporate creative writing with other interests.
Disadvantages: Has greater focus on history of writing as opposed to hands-on work, hard to get in.
Distinguished alumni: Eliza Clark (author, *Miss You Like Crazy*), Jason Sherman (playwright, *Three in the Back, Two in the Head*).

School: Malaspina University College, Nanaimo, B.C.
Number of students: 60
Number of instructors: 11
Tuition: Approximately $3,370
Length of program: Four year degree program with major or minor in creative writing.
Advantages: Very hands-on, very concentrated program. Smaller post-secondary setting allows for more interaction between students and teachers.
Disadvantages: Doesn't have industry links that a larger university setting may have.
Distinguished alumni: Jack Hodgins (author, *A Passion for Narrative*).

-Compiled by Leisha Sagan

BE FAMOUS

agent's guide to getting your fifteen minutes of fame

By **Ian Capstick**
Photos by **Jenn Park**

But is it real?

As the international television audience tires of formulaic sitcoms and sappy dramas, the omnipresent "reality television show" rushes to fill the gap. With more than 50 new reality based shows planned in the next year, it has never been so easy.

Canada even has its own reality TV "experience." U8TV.com was the brain child of Zev Shalev, Lili Shalev and Fiorella Grossi who used their collective television experience and influence to create a unique cross-platform television show and Internet product. Eight Canadians share a small loft, they create television shows broadcast online and every moment of this is captured on live Web cams 24 hours a day. The live material is also condensed and broadcast for 30 minutes daily on the Life Channel.

When asked about his fame, "lofter" David Keystone says, "We're not fucking famous, our producers just want you to think we are ... excuse the language."

Nevertheless, the lofters have a dedicated following and if you ask any one of the regular chatters on their Web site, you can't get any more famous than the lofters.

Auditions for the next Lofters series are coming soon to Toronto, Montreal, Calgary and Vancouver. So if you would like some producers to convince the Canadian public you're cool, check out their site for details.

Get a job in Hudson, Quebec

If reality television isn't really what you had in mind, you could always try getting a job at a greasy spoon. Many actors have been "discovered" while simply slinging coffee. Most recently the latest addition to the MuchMusic crew, VJ Amanda Walsh was discovered in a diner in Hudson, Quebec. Sure, Walsh had been acting since she was 12 and was a national improv champion, but that's not what got her the job. A producer from the station spotted her, told her to create an audition tape and as fast as you can say "Would you like fries with that?" Walsh, 19, was the youngest ever Much VJ.

Hire a publicist

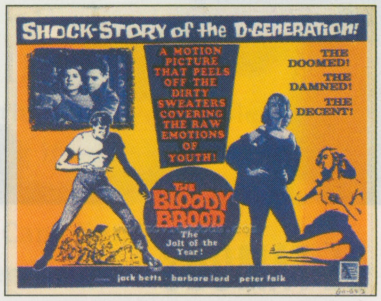
"A good publicist can make something out of nothing and everything out of somebody," says a well-known New York publicist.

According to the image-maker, the more willing a person is to become well-known the easier they are to work with. "It's simple, if someone wants to be big they're willing to sell their soul to do it. They will wear what you tell them to and say what you tell them to. The entire industry is manufactured."

Do it yourself

If creating countless audition tapes and waiting through too many cattle calls hasn't landed you a spot on television look no further than the Internet. While the initial Web cam craze of the 1990s has waned recently, some of the most popular Web sites feature live access to someone else's world 24 hours a day, seven days a week. In late 1996 Jennifer Ringley of Sacramento, California garnered worldwide attention with her quirky Web site www.jennicam.org. The site broadcast pictures of her apartment 24 hours a day. Ringley now charges people for access to her site and boasts more than 5000 members paying $5/month. A Web cam might be the easiest and cheapest means of projecting yourself onto the world stage. A Web-based video camera can cost as little as $25 dollars or as much as $500. You select the price of fame.

"THESE ARE FILMS THAT PEOPLE HAVE MADE IN THEIR BACKYARDS A FEW TOWNS OVER AND NOBODY TALKS ABOUT THEM, NOBODY SEEMS TO KNOW ABOUT THEM, NOBODY'S SEEN THEM."



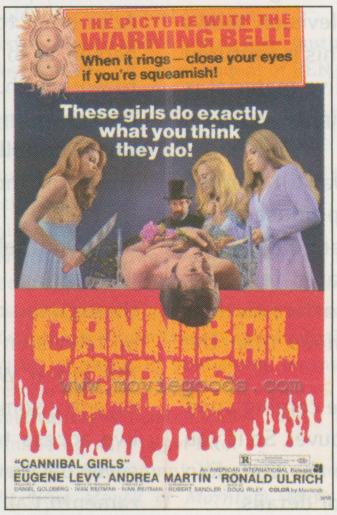
The King of Canuxploitation

One man's fascination with the underbelly of Canadian cinema

By **Dave Alexander**

The Bloody Brood, *Cannibal Girls* and *Flesh Gordon Meets the Cosmic Cheerleaders* aren't the first titles that come to mind when most us think about Canadian cinema, but for Paul Corupe they are far more interesting than anything directed by Atom Egoyan, Bruce McDonald or Denys Arcand.

"They reveal some kind of distinctly Canadian phobias and fears," says Corupe, a University of Toronto English graduate. His fascination with the underbelly of our national cinema culminated in the creation of the Canuxploitation! Web site (http://home.ica.net/~paulc/canux/) about three years ago. The site is used to catalogue what Corupe describes as; "Canadian films that are generally ignored or put down by mainstream critics, as opposed to artier films." These films are primarily low budget productions, often starring a couple of recognizable Canadian actors and shot in Canada by directors that have worked extensively in the country.



The online research project features reviews of homegrown exploitation films, a primer on the history and definition of Canuxploitation, as well as sources and other related articles. There are few other places on the Internet that offer detailed information on films like *Seizure* – Oliver Stone's first (Canadian-made) film, *Abraxas, Guardian of the Universe* – a sci-fi thriller starring Jesse Ventura and media mogul Moses Znaimer, or *The Clown Murders* – featuring a young John Candy in an oddly serious role.

"The big surprise is that there are so many of these films, but we hear absolutely nothing about them," says Corupe. "These are films that people have made in their backyards a few towns over and nobody talks about them, nobody seems to know about them, nobody's seen them."

The elusive nature of the films meant Corupe had to undertake a fair bit of research. After realizing that many of the late night movies he had already seen were Canadian, he consulted video guides, film articles and the Internet to compile a master list of titles.

It was then a matter of hitting the back shelves of video stores to hunt down the forgotten gems. The site now has more than 50 films reviews, as well as a list of another 100 waiting to be reviewed.

Corupe aims to use the Web site as research for a book on Canuxploitation that he hopes to write. In the meantime, he continues the task of tracking down and reviewing the ignored entries in the canon of Canadian cinema.

"One of the best examples is *Deranged* - it's a great film. It's very respected in the cult film genre. *Psychotronic* [video guide] calls it one of their 'must see videos' .... Nobody talks about the fact that it's a Canadian film, that it was made in Montreal - it had Stompin' Tom Conners music in it. I was shocked to find that it was so good but so Canadian."

HOTPLATE

Cookbooks for the cuisine clueless and culinary crafters

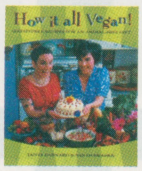
Complied by: **Lisa Whittington-Hill and Patti Edgar**

The Absolute Beginner's Cookbook:
Or How Long do I Cook a Three-Minute Egg?
Jack Eddy and Eleanor Clark
Prima Publishing
$22

This is a cookbook that believes there's no shame in using a can opener. There's even a page on combining canned soups into something that passes for home-made.

It's cooking made step-by-step simple with no calls for ingredients like cilantro or capers. The first recipe explains how to boil an egg. By the end of the book, the novice is making salmon pate for cocktail parties. Includes a list of pots, pans and utensils and nearing-the-last-dollar-of-your-student-loan recipes.

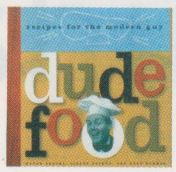
If you think you're too sophisticated for this book, consider whether you really know how to poach an egg.



How It All Vegan:
Irresistible Recipes for an Animal-Free Diet
Tanya Barnard and Sarah Kramer
Arsenal Pulp Press
$19.95

Filling your tummy with food that's not from animals doesn't mean platefuls of bland tofu. Going vegan – cutting out meat, dairy and eggs for starters – can be easy and tasty with this new cookbook from the West Coast.

Testimonials from the authors on why they chose to become vegan, along with a section called Veganism 101 will help you decide if this is the option for you. If you're already vegan, or just want a collection of inexpensive recipes with names like Spicy Black Bean Burgers, Sweet Polenta Pie and Stuffed Spaghetti Squash, you'll want to buy this book.



Dude Food:
Recipes for the Modern Guy
Karen Brooks, Gideon Bosker and Reed Darmon
Chronicle Books
$23.95

Think cookbook for men and you usually picture the lonely, single guy who eats over his kitchen sink. Thankfully, Dude Food is not your typical bachelor fare.

From Thai Me Up Dumplings to Name that Tuna, it's billed as a cookbook for the modern guy who wants to rethink his status as Mr. Can Opener.

Dude Food is not for beginners. Nor is it just for dudes. Funky illustrations, a glossary of cooking terms and a section on cooking "Dudes and Don'ts" makes Dude Food a must-have for hipsters looking to do a little romancing the stove.

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ECON 248	Macroeconomics
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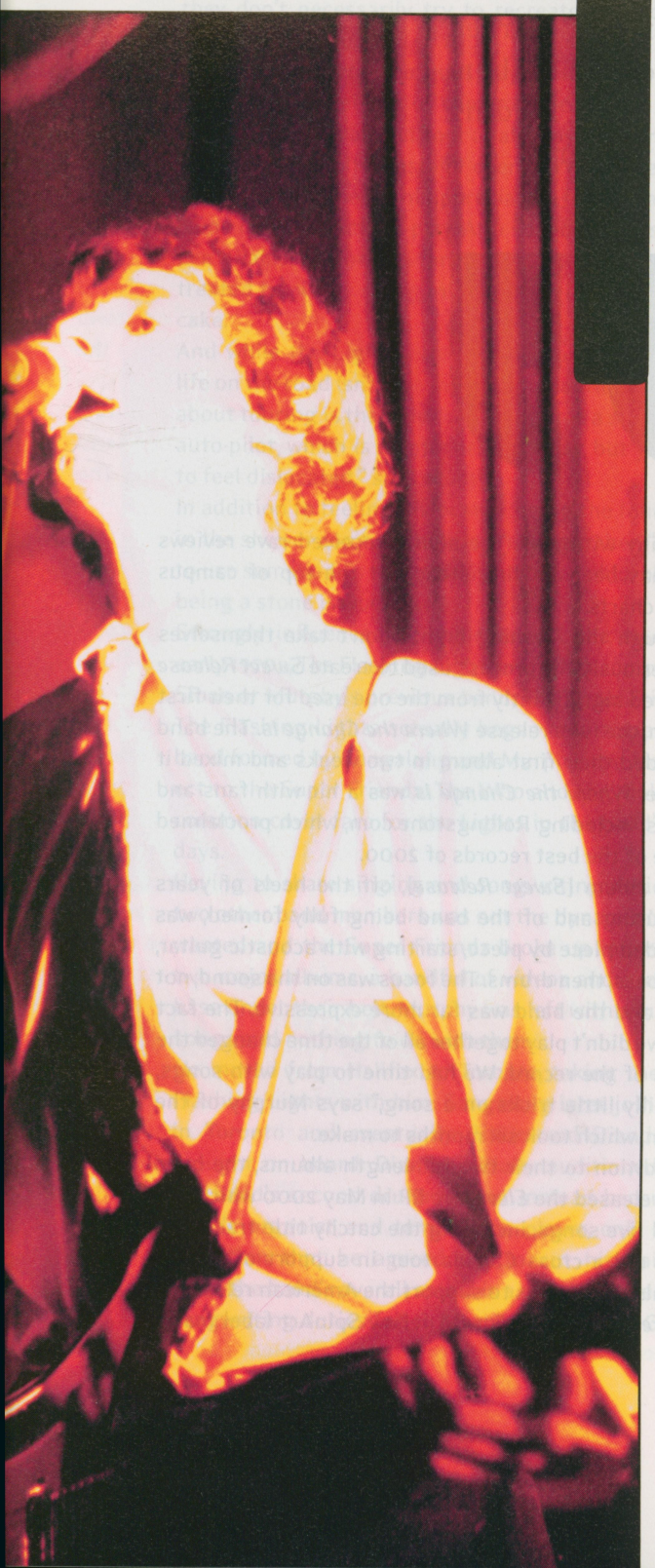
flashing lights



Batteries not included

Flashing Lights frontman Matt Murphy on making music, missing classes and being the last one in the shower

By **Kim Steele**
Photos by **Chul-Ahn Jeong**

For Matt Murphy the stage is the best place to cause a scene. Described as a Ted Nugent like frontman, the lead singer and guitarist of the Flashing Lights has been known to remove his shirt, get airborne and jump on bar tables to get a better view of the crowd.

This summer Murphy has had plenty of opportunities for onstage antics as the Toronto-based Flashing Lights completed an early summer tour that showcased tunes from their long-awaited second album, *Sweet Release*. The band, named after a tune on an old Screaming Lord Sutch album, also includes drummer Stephen Pitkin, bassist Henri Sangalang and organist Gaven Dianda.

With the release of their second album, it seems the Flashing Lights may have finally managed to shrug off the inevitable comparisons to Sloan and win over those fans still mourning the breakup of Murphy's previous band, the Halifax-based Super Friendz.

Released in May, the Lights' second album is multilayered, moody yet fun and marked with the band's

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Although the Flashing Lights don't take themselves too seriously, the process used to create *Sweet Release* differed significantly from the one used for their first album, the 1999 release *Where the Change Is.* The band recorded their first album in two weeks and mixed it in one. *Where the Change Is* was a hit with fans and critics, including Rollingstone.com, which proclaimed it one of the best records of 2000.

"This album [*Sweet Release*], off the heels of years of touring and of the band being fully formed, was recorded piece by piece, starting with acoustic guitar, then bass, then drums. The focus was on the sound, not band and the band was far more expressive. The fact that we didn't play together all of the time changed the focus of the record. We had time to play with songs, put silly little tricks on a song," says Murphy of the album, which took six months to make.

In addition to their two full-length albums, the band also released the *Elevature* EP in May 2000 which featured five songs, including the catchy title track. The band did a cross Canada tour in support of the EP and also U.S. dates to support the American release of *Where the Change Is* with fellow SpinArt label mates

Apples in Stereo. The band's resume also includes shows with Sloan, an opening slot for the Barenaked Ladies at Toronto's Air Canada Centre playing to more than 10,000 people and a packed performance at South by Southwest in Austin, Texas.

And while the Flashing Lights are known for the strength and spontaneity of their live performances, they don't necessarily try to recreate their onstage energy in the studio.

"Onstage performance goes beyond musical, there's eye contact, a feeling of camaraderie. In the studio, there's no visual aspect to it at all," says Murphy.

There is a definite onstage chemistry between band members and a sense of appreciation for the fans that come out to see them play. At a sold-out July show at Lee's Palace in Toronto fans in the first few rows were treated to pieces of organist Gaven Dianda's birthday cake.

And while the Lights enjoy touring and playing live, life on the road isn't easy, nor is it romantic. "The thing about touring is that you sort of become a stone, go on auto-pilot, which is comforting in a way, but you start to feel dislocated," says Murphy.

In addition to feeling dislocated, being the fourth guy in the shower can't be very comforting either. "Having to use somebody's wet towel is bad," says Murphy, "but being a stone is worse."

Strongly influenced by the music of the 1960s and early 1970s, The Flashing Lights are often compared to Sloan or Murphy's previous band, The Super Friendz.

The Flashing Lights actually began as a sixties cover band formed by Sangalang and Murphy as a side project to the Super Friendz. The Who and the Kinks were common cover fare for the Lights in the band's early days.

Having to share singing and songwriting duties with two other band members was not the dynamic Murphy wanted and the Super Friendz broke up in 1996 with two major albums, a handful of videos and a loyal fan base under their belt. Murphy was left with a bunch of songs and nothing to do with them.

He moved from Halifax to Toronto, taking the name Flashing Lights with him. Sangalang later joined him in Toronto and eventually Pitkin and Dianda were brought on board. Dianda initially auditioned to be the band's second drummer, but instead became the band's organist and tambourine player, only on the condition that he agreed not to cut his hair. And while the band's overall sound is a collaborative effort, songwriting duties fall to Murphy who sights Captain

“Having to share singing and songwriting duties with two other band members was not the dynamic Murphy wanted and the Super Friendz broke up in 1996 with two major albums, a handful of videos and a loyal fan base under their belt.”

Beefheart, Elvis Costello and The Who as musical influences.

Murphy says comparisons to both Sloan and The Super Friendz are natural since both bands draw on old melodies and old songs for inspiration. However, he is quick to point out that "a lot of stuff on the new record comes out of that kind of music, but the overall feeling is not retro. It's not trying to be an authentic piece of past in any means."

The Flashing Lights, he elaborates, are simply "trying to make the music we love come alive today. Music from the past, it's where our hearts are. Thankfully, we've been able to modernize this sound."

Fans of the band's sound will be happy to learn they are planning a video for their new single *Friends You Learn to Hate* and will be touring Western Canada this fall.

So if, like Murphy, you have managed to get through university by missing the first day of classes, never taking part in frosh week activities and spending the bulk of your time getting loaded, don't fret. Rejoice you can always be a rock star.

WHEN I GROW UP I WANT TO BE AN ICON

Logos, symbols and icons – from *agent's* interview with Steven Heller

By **Chul-Ahn Jeong**

It doesn't matter what you subject them to; they still retain their power of familiarity and character–their identity. They are the manufactured visual icons, pervading every aspect of our daily lives. Some have been around for centuries, such as the crucifix. Others, like the swastika, appeared for only a brief period of time, but a period that we will never forget; nor should we.

Below are excerpts from *agent's* interview with Steven Heller, editor of the *AIGA Journal of Graphic Design* and chair of the MFA design department at the School of Visual Arts in New York. Heller is the author or editor of more than 75 books on graphic design and is a contributor or contributing editor to nearly 25 magazines, including *Print*, *Communications Arts* and *Mother Jones*. Since 1986 he has been senior art director of the *New York Times*. From 1967-1973, he served as art director for numerous publications.

***agent*: For visual icons to work do they have to have some kind of content to start with?**

Heller: Well, I think that they have to represent something. That's the content. The icon is just the vessel. The cross, for example, what does the cross represent? It has come to represent the martyrdom of Christ. In fact what it was, was a weapon, a tool of punishment used to execute criminals. The meaning of the cross is very different from what it was adopted as. I wrote a book on the swastika. The swastika has a very different historical meaning than the meaning that was ultimately adapted by the Nazis. I think that if the icon has meaning then its meaning is only applied to it over time and because the idea that it represents has meaning.

***agent*: There's a theory that stipulates that companies try to align the use and wearing of logos with something like the crucifix. So that if I wear a Nike shirt it tells other people who I am in terms of being cool. It tells them who I am and what my belief system is.**

Heller: Well, if you want to be defined by a product then yes. Certainly that's the way marketing and advertising have positioned themselves over the years, to set the product up as an extension of the individual. Then the individual becomes a part of the mass that buys the product; unless of course the individual wants to be a renegade and then they buy renegade products. Which is what's cool.

I don't think that the analogy between the crucifix and the swoosh logo is accurate. When you wear something like a crucifix or a crescent star it is there because you have a belief. You want others to know that is your belief.

***agent*: Is there something you see as powerful, moving or representative of our time in terms of icons people will remember in say 200 years?**

Heller: When you're speculating that far into the future, you can't do it. If you look back into the history of symbols and you take the swastika, for example, it had a totally different historical meaning for thousands of years. And for 12 years it had another meaning – which has forever changed its meaning. So who knows whether in another 100 years people will even look at the swastika and say that was the symbol of mid-twentieth century vile behaviour. It may not be seen that way. And also since it has a very different meaning in the far east it may not deserve to have that meaning attached to it in perpetuity. I don't think [that] you can really say.

I think that the things that we will remember over 100 or 200 years will be larger things rather than the icons. It will be the idea of AIDS, rather than the ribbon. It will be the idea of war, rather than a flag. It will be the idea of technology, rather than the apple.

***agent*: But, can these ideas be manufactured? It seems that corporations spend millions of ad dollars building up the content and promoting an idea.**

Heller: They're promoting this way for people to identify with something. That's just the natural way of doing it. Don't think about swoosh, think about Coca-Cola. Don't think about Coca-Cola think about Mickey Mouse. All these things are the brands that people respond and relate to. So they're worth a hell of a lot of money. There are people who will design logos and do them for $300 a piece. There are other people, like Paul Rand, who designed a logo and asked for $100,000. The reason he asked for $100,000 is not because it took any longer to do, but that he understood the value of that logo, at least in the short term. And if you look at Paul Rand's logos that have survived, most of them indeed have survived, it's not because he made them so timeless that it's impossible to change, but they were applied to companies for whom it made no sense to change the logo. If they are going to modernize they're going to modernize their products rather than that symbol.

***agent*: Well, thank you so much Mr. Heller.**

Heller: Okay. No problem. Call me Steve.

ANNA DASHTGARD

Activist, filmmaker, frequent public speaker

By **Kim Edwards**
Photos by **Chul-Ahn Jeong**

"It was one of the most important things that I've done. I maxed out all of my savings, $10,000 was clonked into this thing. It was about me finding my own voice to speak about these things," she says of the film.

Anna Dashtgard is concerned about corporate-led globalization and the impact trade organizations, like the World Trade Organization (WTO), have over governments.

Dashtgard is an organizer for the Common Front on the World Trade Organization (CFWTO), a national coalition of more than 50 groups concerned about trade, and specifically the General Agreement on Trade in Services (GATS) being discussed at November's WTO meeting in Doha, Qatar.

"Our elected government leaders are not the ones who make decisions, there are clauses in these agreements which override democratic processes. Globalization through trade institutions is about giving advantages to certain countries and institutions," she says.

Dashtgard is also co-producer of the video *Bye-Buy World: The Battle of Seattle*, currently being shown around the world. The film, made after the 1999 WTO protests in Seattle, examines issues surrounding globalization, including reactions to the WTO and its impact on our economy and environment.

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Dashtgard previously worked at Toronto's Centre for Social Justice and as a campaigner for the Council of Canadians. She has a long history of activism, beginning in high school when she fought against cuts to education.

Despite her demanding schedule, she remains involved with various social justice groups and is a frequent public speaker on social issues.

"I want to know that when I'm on my deathbed, I can look back and say that I did all I could."

ONE FOR THE ROAD

soaking up scenery, hospitality and Guinness in laid-back Ireland

By **Jeremy Nelson**
Photos by **Jeremy and Rebecca Nelson**

When I get off the plane the customs agent doesn't ask me any questions nor does she even open my passport. She just smiles and waves me on. I pick up the daily newspaper. "Irish absenteeism highest in Europe," reads the headline. The article reports on a study which found the majority of people believe it is acceptable to take days off when you're hungover or want to watch television. This confirms it; I've entered the most laid-back country on earth.

In addition to being laid-back, Ireland is also the home of free university education, the birthplace of Guinness beer and the perfect vacation spot for those hoping to do something other than bag every monument and church on a European Safari.

In Ireland, culture is found in people, not monuments, and is defined primarily by Celtic heritage and the country's strained history with "the Brits." You may not find a cricket game in Dublin, but you could certainly find the traditional game of hurling (think rugby with even fewer rules and less padding).

Of course the pub, not the football stadium, is the first stop for most travellers. Pub culture in Ireland is serious business. Guinness even has a 1-800 number you can call if you get a bad pint. And yes, Guinness does taste better in Ireland.

The pub is also the best place to engage in conversation with locals. Many pubs even have "Snugs" – booths with four-to-10 seats surrounded by six-foot tall dividers, where you can hunker down with your mates for hours on end. The best Snugs are in Belfast where they not only have their own doors, but buzzers that back in the day you could press for more beer.

The thing to remember when drinking with new Irish friends is you don't buy pitchers. You buy one round for everyone and they return the favour (and you all get quite drunk).

One of my more interesting pub encounters happened with a group of Irish students during the inevitable "what are you studying at university" discussion. Mine was a long-winded response, given many times before to friends and relatives, explaining how history and film studies were worthwhile pursuits.

Finished with my diatribe, I turned to the woman beside me to ask her what she was studying. She replied she was studying geology. Why? Because it interests her. And that's it. There were no lengthy justifications or

Currency: The Irish Punt (pound). L1=$1.80 Cdn. Unlike using U.S. dollars in Canada, don't dare try using British Pounds in Ireland, except in the North where they are the main currency.

Accommodations: Hostels go for six to 10 punt a night. Hotels are stupidly expensive.

Food: Unless you're rich, it's best to eat at pubs or pick up sandwiches to go for L2 to L5. Eating a restaurant will generally cost you no less than L9.

Beer: It's cheap and plentiful. L1.75 to L2.25 will buy you a pint. Don't stick to Guinness though because you can also get Bulmers – the best cider in the world.

Travel: The trains are fast and clean and a round trip from Dublin to Belfast with a student discount will set you back about L20. Buses are slightly cheaper, but not as clean and very slow.

Getting there: Charters from Canada cost $400 to $700 depending on your point of departure.

TALKIN' LIKE THE IRISH

Gobshite: A terrific arse. I.e. the cab driver who purposely dropped us off on the wrong side of town.

Tosser: Someone who is hopeless, weird and often drunk. The guy who plays finger symbols outside a bar until he gets enough money for another pint.

Messed: If a town or a bar was filled with tossers and/or gobshites it would be messed.

Taking a piss: To bullshit someone or mess with them. "And then monkeys flew out of my butt." "You're taking a piss, aren't ya?"

Fair Play: Doing something inappropriate for excusable reasons. "Why didn't you meet me?" "I was so hungover I couldn't move." "Aye, fair play to ya then."

Good on ya: Similar to saying I'm proud of you. "I just drank all my lads under the table." "Good on ya!"

In addition to being laid-back, Ireland is also the home of free university education, the birthplace of Guinness beer and the perfect vacation spot for those hoping to do something other than bag every monument and church on a European Safari.

discussions of job prospects or professional degrees. University education is free in Ireland, so you study based on which subjects interest you and with both housing and cost of living grants to boot.

Of course, there is life in Ireland beyond just drinking Guinness. For example, seeing how the beer is made at the Guinness factory (L6, including a free pint).

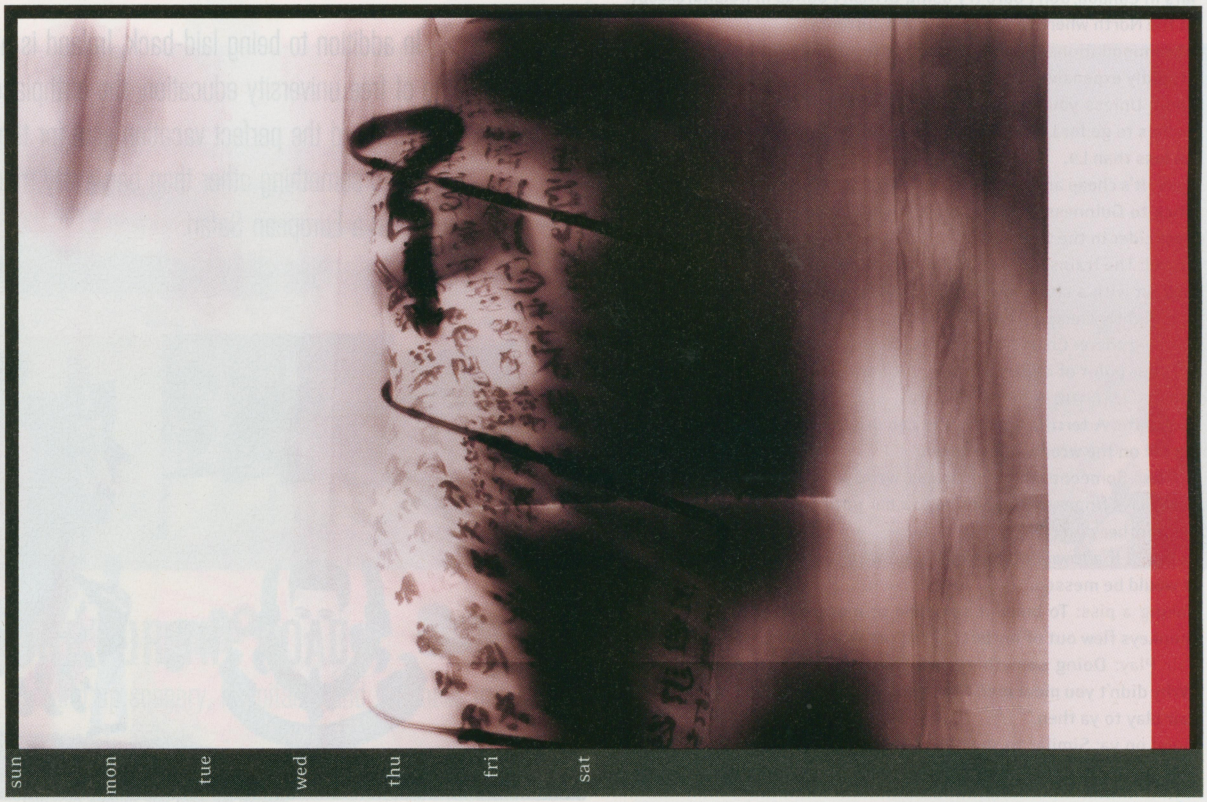
Tourists should also check out Dublin's Trinity College home to the Book of Kells – one of the oldest and most ornately decorated books in existence. For those looking to understand why "Brits go home" is spray painted under random bridges, the Trinity Library also houses a copy of the 1916 declaration (one in a long line of failed attempts to achieve independence from Britain by armed insurrection).

Luckily "The Troubles" as they are known in Northern Ireland have calmed down, making it safe for visitors. Of course, it's still not the best idea to wear bright Republican green and gold or British blue, red and white.

The tour of West Belfast, although somewhat morbid, is a must. The stories of years of tit-for-tat killings and the "peace" fence will leave an indelible mark on your mind.

And of course, there is also the beautiful scenery. Check out the awesome rock formations of the Giants Causeway in the North (called the eighth wonder of the world) and on the Aran Islands, a 15-minute ferry ride from the city of Galway off the West coast. If you want untouched Ireland, the islands are the place to go. Inhabitants speak Gaelic (or Irish as we call it) and the hand-built stonewalled pastures are the same as they were two millennia ago. For history buffs, there's even a 2,500-year-old Celtic stone fort perched on a 100-metre tall cliff face, all accessible by bicycles you can rent for a measly L5.

After a long day of cycling you can always hit the pub for a pint. Given the aforementioned gratuitous pub references, one may think the whole Irish experience can be summed up in the word "beer." Actually, the best word is "camaraderie," which is about the only thing that has helped the Irish through their fair share of persecution and troubles over the years.



seven seasons, part 2 of 7
silver gelatin print
chul-ahn jeong, 1999

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hope you enjoyed this issue. watch for another great issue of agent coming to your campus paper in november. until then check out www.agentmag.ca for great comics, a daily news wire, agent archives, a student gallery ...

more

issue 3

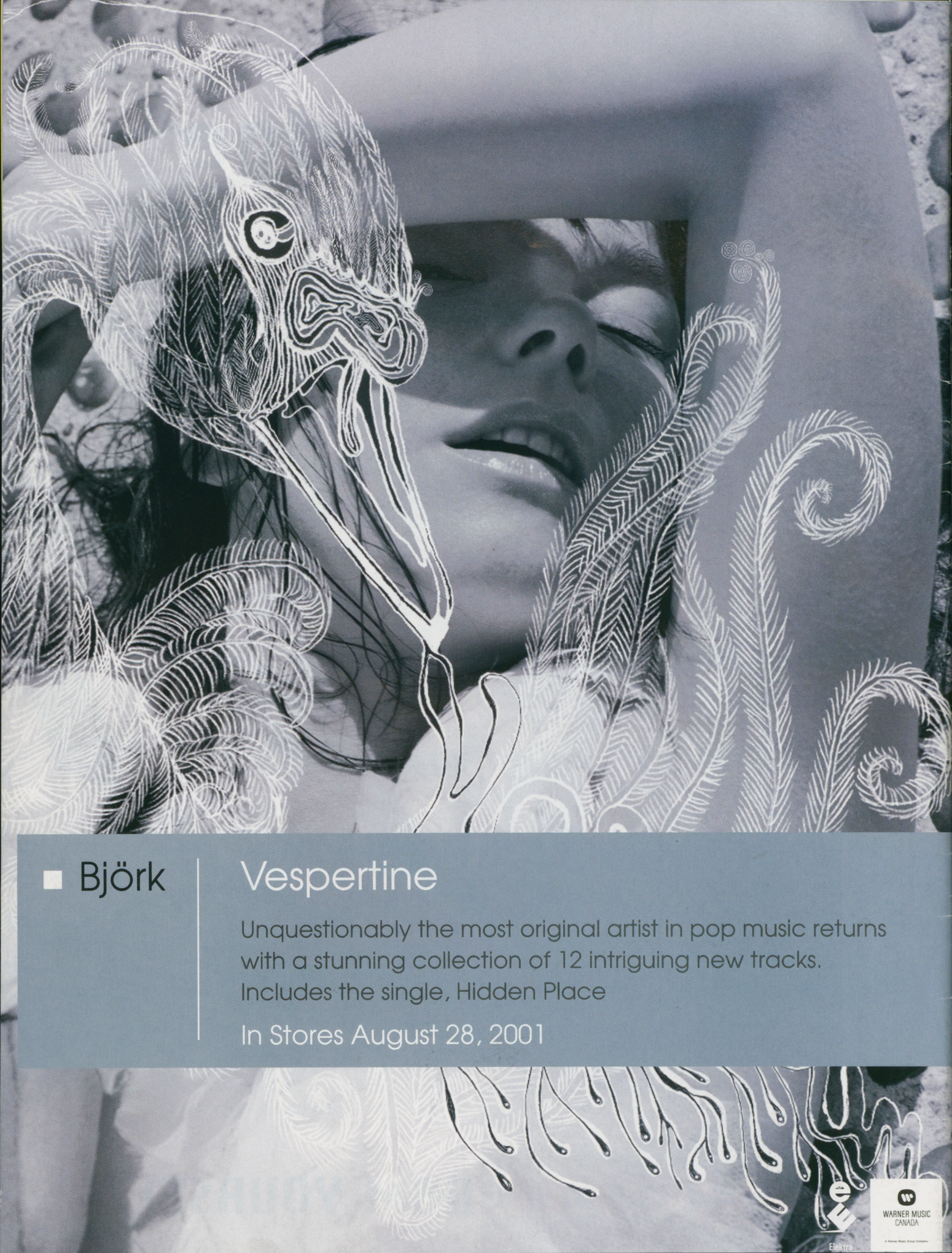
A PUBLICATION OF YOUR STUDENT NEWSPAPER

knowledge is power

agent

THE FUTURE WORLD DEPENDS ON YOU

ARM YOURSELF



■ Björk

Vespertine

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